



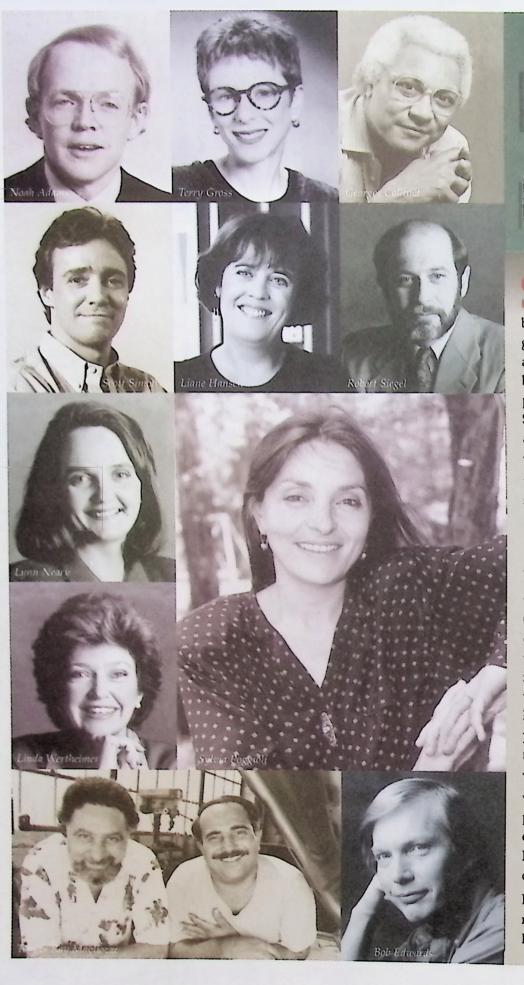


Bringing Science to Life

An ambitious vision but a simple idea

The Members' Magazine of Jefferson Public Radio

March 2002



Your Legacy & Public Radio

o much has changed in the 33 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.

OHIS KUCZALA

Karan Casey, former lead singer of the Celtic supergroup Solas, will perform in Ashland on March 9 and in Eugene in March 10. See Artscene, page 28.

Visit us on the World Wide Web http://www.jeffnet.org

ON THE COVER

Children at the Ashland Middle School Science Institute (AMSSI) finding the fun in science. AMSSI will soon move into the former museum across the street, as part of the creation of the Science Center of Southern Oregon. See feature, page 8. Inset photos by Sean Nolan and Sharon Javna; building photo by Eric Alan.

The JEFFERSON MONTHLY Vol. 26 No. 3 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Eric Alan
Managing Editor: Paul Westhelle
Design/Production: Impact Publications
Artscene Editor: Miki Smirl
Poetry Editors: Vince & Patty Wixon
Printing: Apple Press

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MARCH 2002

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After years of drawing dust instead of people, the building which once housed the Pacific Northwest Museum of Natural History has found a new purpose at last. Soon, it will become the Science Center of Southern Oregon—a center for kids and adults which follows in the footsteps of

both San Francisco's
Exploratorium and the Ashland
Middle School Science
Institute. Eric Alan talks to
some of the key people
involved in attempting to build
a community gathering place
and education center around
the idea of science as fun.



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Jessica Robinson

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TUNED IN

Ronald Kramer

The People Speak

WE ALL NEED TO FIND A WAY

TO AVOID THE

CLIFFHANGER BUDGET

EVENTS OF THE

PAST TWO YEARS.

am writing on the day a Special Session of the Oregon Legislature, called by Governor John Kitzhaber, convenes to wrestle with a state budget challenge created by the current economic slowdown.

Oregon members of the JPR Listeners Guild received a special mailing from JPR Listeners Guild President Steve Nelson in mid-January, reporting the Guild's concern

over a proposal in the budget reduction package submitted by Governor Kitzhaber, early in January, to reduce existing State funding for JPR by 20%. Steve's letter identified an appropriation to Oregon Public Broadcasting (which is a private organization that serves other Oregon areas but not southern Oregon).

which had originally been targeted by the Governor for only a 2% decrease.

As Steve put it, "I am not arguing for immunity — just equity. Governor Kitzhaber's plan for balancing the state budget proposes reducing state funding to Oregon Public Broadcasting (OPB) by 2%. [Two weeks Later, in his revised funding reduction packarge the Governor rescinded even the proprosed 2% OPB reduction.] The governor's pllan calls for a 20% reduction in JPR's state support from funding for campus-based public services. OPB - which serves the Willamette Valley and portions of eastern Orregon - is a private corporation, not even pairt of state government, and receives a grant from the state to supplement its privatie revenues. JPR is owned by the state, is the: exclusive public radio service for almost a half-million Oregonians, and is proposed for far harsher treatment than OPB. I don't understand this disparity and to my knowledge no one in the legislature has spoken to this inequity."

JIPR members reacted strongly to this

challenge to JPR's financial stability and many members of the Legislature reported heavy constituent requests that this inequity be redressed.

The issue is complicated by the complexity of the Oregon state budget. Funding for JPR is contained in an Oregon University System budget line which supports "Campus Based Public Services" and it was that line which was slated by

Governor Kitzhaber for a 20% reduction. OPB's much larger appropriation is contained on a standalone budget line in the State's Economic Development Administration. Understandably, some legislators had a hard time even finding the budget line which affected JPR to explore this issue.

In some states, the relationship between public broadcasters and the institutions of higher education which own them has ranged between tenuous and testy. Happily, that has never been the case in Oregon. Southern Oregon University (SOU), the Oregon University System and the Oregon Legislature have a long, strong record of endorsing and advancing the vibrant partnership with listeners and businesses which created and sustains JPR. Last year, when Governor Kitzhaber proposed total elimination of state support for JPR (but no reduction in support for OPB), university officials strongly supported JPR funding and the Legislature, led by Senator Lenn Hannon, both appropriated the necessary funding and crafted a budget note to assure protection of JPR funding.

Reacting to iniquitous handling of OPB and JPR funding in the Governor's reduction proposal, Legislative leaders have already moved to reduce the proposed cut from 20% to 7%. Many legislators representing the regions served by JPR, led by

Rep. Alan Bates, have gone on record advocating that funding for JPR be treated precisely like OPB and that JPR should receive no funding reduction greater than OPB receives.

I believe we all need to find a way to avoid the cliffhanger budget events of the past two years. Hopefully, the 2003 Legislature will undertake a structural revision in JPR's funding which clearly identifies JPR's funding in the state budget and moves to assure equitable handling of the state's financial support for both JPR and OPB.

We await the outcome of the Special Session of the Legislature to learn the ultimate disposition of this matter. What we do know is this:

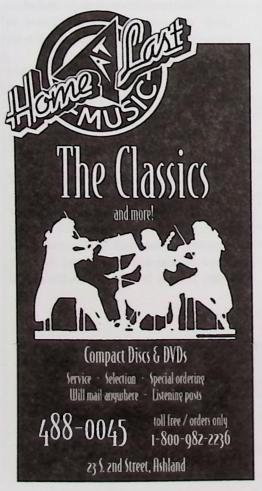
- JPR listeners have strongly and effectively communicated their interest in preserving the public radio service we have all worked hard to create.
- Many Legislators and Southern Oregon University have clearly indicated their understanding and support of the responsibilities and obligations of their stewardship role of Jefferson Public Radio.

The staff at JPR, and the leadership of the JPR Listeners Guild, are passionate in our love of, and belief in, the importance of the services JPR provides to the diverse communities of our region. We take great pride and satisfaction in knowing that you echo that passion in times of challenge.

Ronald Kramer is JPR's Executive Director.









JEFFERSON ALMANAC

John Darling

Outliving Our Brains

f all the stories I reported in the past year, nothing bowled me over quite like the one I did with the people who take care of the rapidly growing numbers of older folks who are settling in the temperate, lovely, affordable and safe Rogue Valley.

The story seemed simple at first: southern Oregon has become a retirement Mecca and this is creating a huge, stable, nonpolluting economic base, dovetailing nicely with Medford's two huge regional medical centers. The hospitals' visiting nursing staff makes house calls to many of these seniors to head off emergency room visits and admissions. Neat.

But now the story thickens. The mission of the medical industry is no longer just to save human life, but, with hugely expensive artificial parts, transplants, gene therapy, bypasses, valve replacements, amazing new meds, advanced cancer wizardry and technologies unimaginable by sci-fi writers a generation ago, to extend life well into the eighties and nineties – even 100s. Because of this, seniors have become the fastest growing part of our population. Cool. I want to live a very long time. It's all good, still.

But every silver lining has a cloud. We seem to have hit a wall. In our unquestioning quest to push life extension on an unwilling nature, we haven't figured out a way to make our wits last. It's called dementia and – guess what? – it's not something that some people "catch" and others don't. If we live long enough, we all get it. As my jaw slowly dropped open, Stephen Brummer, the gerontologist at Rogue Valley Medical Center, spelled it out for me: at 65, about six percent of us have dementia; at 85, about a third of us; and at 100, virtually all of us.

Putting a fine point on it, Cindy Hussey, RVMC's home care nurse manager, said, "We're doing such a great job medically that our bodies are outliving our brains. While we can make our bodies live longer, we can't make our brains function longer." Bottom line – people retiring at 65 are now looking at a 25-year retirement and society

is looking at an enormous crisis in caregiving. Who's going to take care of all these hyper-seniors – and do I want to be one?

The doctor brought up another scary dimension: money to live on. He joked (I think) that his accountant told him he'd be broke by about age 87. My jaw hit the floor. What's the point? Why, as a society, I ask, are we doing this? That, they told me, is for the philosophers to figure out.

On the drive home, our valley looked different, surreal. This has changed everything. Do I really want to be helped to live into my nineties, when in all likelihood, I could well be starting to leave the stove on, displaying hostility to strangers and wandering the neighborhood in various states of dress? There's no question in my mind. I wouldn't do it to my dog. It's unthinkable. More is not better.

But more importantly, society has not thought this out. We've just plunged ahead, operating on the myths that whatever our burgeoning technology wants to do is okay and that human life is sacred, so whatever we do to "save lives" (humans only, please) and prolong them is okay. Can you imagine a politician, priest or pundit (the collective wisdom of our video oracle) having the guts to say, "Hey, this is not just nutty, it's Orwellian. We don't have the money (life as managed care!), the sprawl-space or the legions of caretakers—and besides, it ain't right."

Have you noticed I've gotten this far without even mentioning the "D" word? That's what's really running this madness - America's oft-snickered about fear of death, which really only exploded on the cultural stage after World War II. We'd just stomped out Nazism, Japanese imperialism and the Depression. We stomped out polio and smallpox. We were stomping out Communism like crazy. Let's face it, we became stompers of all things we felt were bad, mean, indecent and even uncomfortable; and we started thinking that should include death.

Let me shout it: DEATH! There, I feel much better. Death is okay. Death is good.

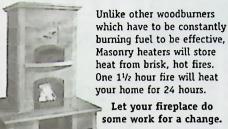
Death is beautiful. Death is all the things we say about human life, including that death is sacred. Death was put here by whatever god you credit with putting life here, and for very good reasons. So get a death! I don't say that sarcastically, but rather in the sense that we might want to leave off with this notion of hyper-preciousness around human existence and establish a positive, friendly relationship with our personal death. We might want to do this early on and not just when the nice hospice people start visiting – teaching us for the first time that death is okay and possibly the door to maybe some-place even better than here!

America is the only culture in the world that looks on death as a vague kind of affront to our right to be here, have it all, sprawl all over it and do it with 200 channels and an SUV. Death has a menacing, almost un-American ring to it and all our resources should be marshaled, as in the Manhattan Project, against it. Vast institutes of health with zillion dollar budgets patrol our epidermal and cellular shores, poised for total war on each new bug—a mentality that psychically replicates our illusory, half-century prophylaxis with Norad, Dewline and now Star Wars.

Our obsession and arrogance in trying to cheat death's honesty (to quote Dylan) has made us childish and skewed our instincts. One old instinct, fast disappearing, is that nature doesn't let you get away with anything but, for every action, offers an equal and opposite reaction. Nature pushes back. It's known as karma or natural balance. We've upset that. We wonder why there's so much depression and Prozac. We've not even begun to question the consequences of de-fanging death. In our drive for hyper-safe, hyper-immune and hyperextended human life, we've had to rob from our spiritual treasure, leaving us open to cultish doctrines and vague memories of something sacred in forests, mountains and seas. Dementia fairly screams in our face that life wasn't meant to be long - interesting, painful, passionate, risky, loving, unpredictable, fun, yes - but not long.

John Darling is an Ashland writer and counselor who has worked for the *Oregonian, Ashland Daily Tidings,* KOBITV News/Medford, the Oregon Senate and contributes to the *Medford Mail Tribune,* S. Oregon Public Television and many magazines.

WHEN THE FIRE IS OUT THE HEAT IS ON!

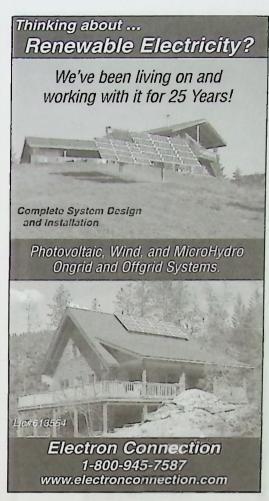


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Two Sisters and a Piano (2001), Vilma Silva and Armando Durán. Photo Jennifer Donahoe

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JEFFERSON PERSPECTIVE

Les AuCoin

Term Limits Troubles, Hardware Store Solutions

MAYBE A DAY IN TOOLS ON

AISLE FOUR WOULD CURE

OUR POLITICIANS OF THEIR

GROSS DERELICTO.

ou really can't beat a good hardware store. If more people were regulars at the local hardware store, the world would be a better place.

So far as I know, there has never been an act of terror in a hardware store. When was the last time you heard of a hardware store absconding with its employees' retirement funds? Youth gangs? They never hang out at hardware stores.

Coincidence? I don't think so.

A visit to the hardware store will help calm your neuroses. In a world full of unanswerable problems like the Middle East, Northern Ireland, and Bill Sizemore. a hardware

store offers only lasting solutions via saws, snakes, staples, hoes, hatchets, hammers, rakes, ratchets, drills, dollies, mortar, molly screws, glue, guy wire, wrenches, yardsticks, Y-joints, levels, lumber, lubricants, and cement-piercing nails.

Just now, my hardware store has a great offer on garden carts with wooden side-boards, spoked wheels, and a removable sideboard at the far end. Perfect for collecting and dumping yard clippings. I nearly bought one on the spot — and the townhouse in which I live doesn't have a yard!

That's the thing about hardware stores. They've got solutions to problems that don't even exist. I think hardware stores were probably invented by a Democrat.

In Washington, House Republican Whip, Tom Delay, likes to boast that his nickname is "The Hammer." But it has been observed that, "if all you have is a hammer, every problem looks like a nail." Tom might go a long way to overcoming his limitations with a visit to the hardware store.

If you're wondering where you're going and why you're in that handbasket, you can stabilize your mood at the hardware store. It's impossible to feel blue when you discover that right there, on that shelf, sits a better mousetrap someone built just for you.

A visit to the hardware store can cure the ailment I believe is known in the Latin as gross derelicto. Today we call it, "procrastination." I mean, how can you keep putting off hanging those shelves when the guy next to you happily loads up on those nifty, pre-

cut, laminated shelves offered in a choice of white, walnut, oak, or cherry?

See what I mean? Just window-shopping in a hardware store makes you feel virtuous and practical. The tools fairly jump into your hands in search of a problem to fix.

Here's an idea: For one day, let's require Oregon legislators to stock shelves in a hardware store. The impoverishment of our schools has been ignored too long. Maybe a day in tools on Aisle Four would cure our politicians of their gross derelicto.

We've tried everything else.

Among the things we tried, the worst were term limits. Some weeks ago, thank God, the Oregon Supreme Court struck them down.

Term limit advocates have always seemed like they're shouting, "Stop me before I kill again! "If you don't stop me, I'm going to cast my ballot for one of those darned incumbents!"

Truly, these are people who deserve our compassion...

The court's ruling liberated voters from a dungeon in which for ten years they were denied the chance to vote any candidate of their choice.

Look for the national term limit movement to descend on Oregon like a swarm of locusts. As they try to handcuff us with term limits again, they'll say they hope to strike a blow for democracy. Ironically, their idea diminishes representative democracy. Worse, it takes away an important liberty — your liberty to vote as you wish for anyone who may wish to be a candidate.

This time around it'll be interesting to see if Oregon's top civic leaders will debate the term-limit bosses. (In 1992, few of those civic leaders did – perhaps because they didn't think it was fair to battle wits with unarmed persons.)

But this time no one who believes in representative democracy has the luxury of sitting out the debate. The sidelines belong to nonbelievers and people who are blissfully undisturbed by greenhorn legislators living under the spell of veteran lobbyists.

At least the coming debate will provide some laughs.

For instance, term limit leaders argue that limits are needed because, gosh, big money corrupts people who stay in politics.

Now, here's where you can have some fun. Demand to know, then, why the term limit lobby won't throw its support to the upcoming ballot measure to curb runaway campaign spending!

Most of them will tell you they can't do that because it would curb...you guessed it...an important liberty. Now there's a laugh. Because the liberty they respect is not yours, dear voter. No, they're talking about the freedom of big money to throw its political weight around.

That's not funny ha-ha; it's funny odd. If only the solution was on the same aisle as those garden carts.

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.



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Bringing Science to Life

The Science Center of Southern Oregon is founded, based on an ambitious vision but a simple idea: that science is vital, and science is fun.

By Eric Alan

building which once housed the Pacific Northwest Museum of Natural History has become part of the Ashland landscape, jutting out of the ground like an odd rock bluff. As dormant as a volcano, the building still sleeps. Apparently meant to mimic both the angles of the mountains and some great lizard, it's the perfect awkward symbol of a vision which didn't quite succeed. After the museum opened and then quickly closed several years ago, the question of what to do with the quirky structure lingered. Various proposals drifted and died. Even now, the exhibits inside remain eerily intact but dark, forsaken.

Finally, though, a direction for the building's revival has emerged from the dedication and community vision of a few families. It has been purchased at a bargain price by the Kirlin Foundation, a Seattle family foundation led by Daniel Kranzler, who has strong ties to southern Oregon. The Kranzler family and its foundation will partner with the guiding vision of Ashland community members Sharon and John Javna, Darex Corp. CEO Dave Bernard and his

family, and a host of others to give the building new life as the Science Center of Southern Oregon (SCSO). Based in part on the model successfully and vibrantly pioneered by the Exploratorium in San Francisco, and also based on a vision for more community design input than most science centers feature, SCSO is growing out of a smaller project which the Javnas have already been involved with for over two years: the Ashland Middle School Science Institute (AMSSI), a program directed by educator Sean

IN EVERY SMALL GAME

AND EXPERIMENT.

ANOTHER WONDER OF lowing the the Jacks:

WORLD IS REVEALED.

Nelson which brings science entertainingly to life in the classroom.

The concise concept for both AMSSI and SCSO is the same. "The idea is really very, very simple," says Sharon Javna, who serves as SCSO's Executive Director, "It's science as fun... The idea is that people learn through doing better than they learn through any other way." The enduring success of the Exploratorium has proven the public hunger for science made fun; it's helped engender an explosion of other interactive science centers and children's museums. They now number nearly one thousand, worldwide, according to Javna, with 250 of those participating in a collaborative group called the Association of Science and Technology Centers. SCSO hopes to become one more, fol-

lowing the success that AMSSI has already had in the Jackson County School district.

AMSSI has succeeded with simple but innovative ideas to attract kids' interest, such as the science buffet—a classroom designed to look like an old diner, but furbished with such state-of-the-art equipment as a digital projection microscope. Kids take a tray and follow the daily menu to do a class-

wide experiment. Other popular exhibits fill AMSSI, including a lightning ball and a Van de Graaff generator which makes kids' hair stand on end, to demonstrate principles of electricity in a dynamic (and static) way; a bubble wall; a so-called anti-gravity machine and more. In every small game and experiment, another wonder of science, another mystery of the natural world is revealed.

Translating AMSSI's small success into a financially viable, largescale regional science center will be an enormous leap. Aiming the leap effectively enough for success will mean understanding the current societal context of science: it means knowing how the public is likely to react to SCSO; what the public seeks and how it views science and its close cousin, technology.

After a long post-war exaltation of science and technology as savior and solution, current American attitudes are more conflicted. On one hand, society is more technologically based than ever, and the wonders of scientific mystery are divulging their secrets at a dizzying rate, in frontiers from medicine to astronomy. The public fascination with science remains deep. Yet there is also gathering alarm in some quarters about the uses to which science is being

put, from cloning to the genetic engineering of food. Many people have deep concern about the end result. There are those who have grown deeply distrustful of not only the people who are exploiting science with insufficiently holistic

vision, but of science itself. How will the science center relate to this challenging viewpoint? How will it confront this perception that science may be making things worse instead of better?

"I think you're right that there's a perception," says SCSO Board of Directors Chairman Dave Bernard. But, in assessing that perception, he says, "I don't think it's true."

Sharon Javna agrees. "The things we take for granted are huge in the progress we've made, certainly in technology, but also in medicine—our life spans and our health." The distinctions between pure science

and the application of it in the form of technology are key, also, not only in the societal context but what SCSO hopes to create as a result.

"There's been such an emphasis on electronics, on technology," Javna says. "There's a reaction to that. People are hungry for more basic experiences: how the world works—nature, physics, chemistry. And also hungry for time away from screens; time to be together, to have real human interactions and not virtual ones. And this is not going to be a technology center in that way. It really goes back to, hey, science is simple. It's

how the world works. It's how our bodies work. It's how nature works."

Science informs the very basis of our lives; that serves as a reminder of why an understanding of at least its basic principles is fundamental to a good education. Community, too, is integral to education and the basis of our lives—and community is as central as science to SCSO's vision.

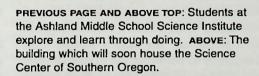
"There needs to be a place for people to get together that's not virtual reality," Javna says. "That's not isolated in our own homes..."

"That's not sports related," adds Bernard, before Javna continues.

OPTICAL ILLUSION,
APPARENT MAGIC
AND MYSTERY:
THESE ALL BELONG
TO THE SCIENTIFIC
WORLD.

Ow will the scillenging viewhis perception
things worse

at
OS



"This region is rich with recreational opportunities. But it's not rich with the kind of gathering places that build community and that build stronger families, where parents and kids can do something that's fun together, not just watch something. So in a way, it [SCSO] is a reaction to [the fact]

that technology is everywhere, everything."

It's also a reaction to the currently damaged state of science education in the schools. In the Oregon Department of Education's statewide assessment for 2001, the results were largely an embarrassment. Forty percent of eighth graders and fortythree percent of tenth graders in the state failed to meet basic performance standards for science, and some Jackson County schools failed to reach even that low mark. That's not unusual: it's part of a nationwide epidemic. According to an international study of thirty-eight nations in 1999, U.S. students lagged behind those of eighteen other countries in scientific achievement. including such unexpected places as Hungary and Bulgaria. America's pride of leadership in this area is no longer justified.

"It seems like we're getting away from teaching science in the schools," says Bernard, who is an engineer by trade. With the science center, he asks, "How can we augment that [science education]?"

The answer lies in being a part of what Sharon Javna terms "informal education"—not a reaction against traditional school education, but a creative adjunct to it, supportively woven into its current structures. AMSSI has already worked this way. Though it's been centered at the Ashland Middle School, currently, it now also offers

training to other teachers through a program called Illuminating Science Inquiry, in which AMSSI has partnered with the Jackson County Educational Service District to develop one-week workshops for other schools, to help teachers as well as students learn the process of scientific inquiry. Tangible tools of interest such as a portable planetarium and live reptiles have

been included in this mobile program.

Having a large and flexible space such as the former museum building will aid greatly in the attempt to contribute to—and integrate with—the educational system. AMSSI will only have to move across the street to be folded into the larger science center. That will offer many more possibilities, in terms of the hands-on, experiential approach to science education.

"Small classrooms are not that conducive to *doing* things," notes Sharon Javna. "There are a lot of kids that are crammed into a small space... [At SCSO]

you have a big space; you can do a lot of things. By doing them, you discover things about them, and about yourself."

As with most science centers geared towards the larger public, the educational component may not be obviously advertised, but the support of the school system remains a key component of the mission. SCSO aims to reach out to the Educational Service District which includes Jackson, Josephine and Klamath counties, and also do outreach into northern California as well.

Direct involvement of teachers in the design and development process is a key element of that. Deneice Zeve, SCSO Volunteer Coordinator—and a volunteer herself, like all others involved in the center at this point—describes her first focus as leading that kind of outreach. "We have an education committee that's forming focus groups to reach out to the teachers—to go to them and find out exactly what we need to do." In gathering the community input which will define that focus, she says, "the teachers are really the first group in that."

There are many other groups which will need to be brought into the process of creating the science center, if it is to succeed; a massive amount of tasks both large and small need to be accomplished. Still, Zeve enthuses about the rare level of community talent available. "This valley is probably unmatched as far as the resources we have involved here," she says. "It's just phenomenal what's available here, as far as volunteers. We have a lot of really wonderful people with all kinds of experience. So we're trying to put those resources in the right places now." Those places include not only the education committee, but also an exhibit committee, a marketing committee and others. "Each person brings in a new question or new idea," Zeve says, expressing her desire for ongoing individual contributions.

In support of this, Sharon Javna refers to the volunteer and docent program which the Pacific Northwest Museum of Natural History featured, as one element SCSO would like to repeat. "That involves mainly adults," she says, but she also expresses a desire to see the volunteer crew go beyond that. "I'd love to have a teen volunteer corps as well... I'd like to have adolescents involved in mentoring younger kids, showing kids how to do things, and then basically taking some ownership of what goes on here."

The reason for the desire for a broad range of input clearly arises as much from

need as from an idealistic vision of community participation. SCSO principals are the first to point out that they have never created a full-scale science center before; as a result, their own education will be the first one the science center enhances. Keeping properly balanced creative tension between providing strong leadership direction and sufficiently listening to diverse community ideas will be a delicate design dance. Gaining from the experiences of other science centers and museums without repeating their mistakes will be another. It's sure-

the Exploratorium and other science centers have created and share with others—how-to books with exhibit plans and thoughts on what has worked well and what hasn't. Additionally, the Javnas have traveled together across the country to visit a dozen other science centers, taking thousands of photographs, meeting with other center directors and looking for, as John puts it, "things that were especially creative, especially effective."

Although the Pacific Northwest Museum of Natural History is widely



ABOVE and RIGHT: Exploring the principles of science means reaching far beyond technology, to living creatures and organic systems.

ly no accident that when John Javna comes in to talk about the choice and construction of specific exhibits, one of his first sentences is, "Want to help us?"

In the beginning stages, help has been readily available from other science centers and museums. (Sharon Javna is emphatic that SCSO prefers to be thought of as a science center rather than a museum, but its participants use the terms almost interchangeably in conversation.) Dave Bernard says, "One of the great things about science museums... is they're really willing to share their experience. Not only just how to run a museum, but how to build exhibits and run programs." He says that among others. the people at OMSI (the Oregon Museum of Science and Industry in Portland) are interested in partnering with SCSO, and have been very supportive already. John Javna repeatedly refers to "cookbooks" that regarded as having failed, the principals at SCSO take a different view, and count it among the centers they'll learn from. "There were a lot of successes that happened here that we'd like to repeat," Sharon emphasizes.

"The ability to raise money is one," interjects Bernard.

"And put on wonderful programs," continues Sharon. The volunteer and docent program was another; and of course there is the building itself—the existence of which provides a ready foundation for SCSO that is a remarkable gift.

In choosing how to revamp and fill that space, one recurring theme is the inclusion of constant change in the science center's content—an area in which the natural history museum was unable to live up to its promise. "Change seems to be the most important element in a museum of this

nature," says John Javna. "Everyone says so, whether it's the executive director of the Exploratorium or people like us who are just consumers of the museums." To build exhibits which are not only fascinating, fun and enlightening, but also movable and changeable—that is a primary design goal for SCSO.

SCSO participants are a bit reluctant to be overly specific about what exhibits will be featured, to keep a sense of surprise intact and because initial design is yet incomplete. Still, one interesting design commonality has emerged from other centers' experience, of which SCSO wishes to be mindful. "The most intriguing exhibits have you as the centerpiece," Sharon Javna explains. Oddly enough, John Javna says this knowledge arose from a childhood game with which many readers are familiar. "The first time that a game used people as the playing cards was a game called Twister. And that's the precursor of a lot of these exhibits, because people are the exhibit." This lesson will be integrated into the participatory exhibits SCSO is toying with, including one with pulley systems which will allow children to raise themselves into the air; another is a shadow wall using strobe lights and chemically treated vinyl to project and freeze people's outlines; there may also be a stationary bicycle which can run electrical appliances via pedal power, and simple paper airplanes used to demonstrate the complexity of aerodynamic principles. Another exhibit elsewhere that has met great success has been the tactile dome, first created by the Exploratorium, in which a person enters a chamber of total darkness and feels their way through various textures, with no sense but touch as guidance.

Whether or not any of these exhibits become SCSO reality, the chosen exhibits will follow the patterns which emerge from other centers' experience. The creative tension between personal vision and emerging patterns arises again, as John Javna speaks of the choices. "You'd better trust your own gut instinct, if you're involved in it. But also, what's popular?... What do kids like? They like bubbles. They like things that move. They like scientific phenomena—things that happen which you don't expect." Optical illusion, apparent magic and mystery; these all belong to the scientific world.

Currently, in what was the natural history museum's traveling exhibit hall, exhibit builder Jim Hand is hard at work on a creative and hilarious machine based on the odd design inventions of cartoonist Rube Goldberg, whose wild imaginations took America by storm almost a century ago, and whose name has become synonymous with elaborately odd contraptions. (Hand has already built several exhibits for AMSSI as well.) In creating other exhibits, the metal design experience of Dave Bernard will also be of great utility, and SCSO plans to draw on the skills of interested parties who have experience in everything from Hollywood robotics to the habits of reptiles. The SCSO



leaders bring a variety of diverse experience to the table in other areas: both Sharon Javna and Deneice Zeve are lawyers; John Javna is familiar to many through his authorship of the best-selling book 50 Simple Things You Can Do to Save the Earth, as well as other publishing ventures.

Besides the various exhibits planned, the former museum gift shop will be turned into an art and science gallery of some form, there's classroom space to dream up uses for, and an excellent theater which offers all sorts of presentation possibilities. Possibilities abound—and mountains of work before their potentials are realized.

The science center will start small, beginning later this year with what has been named Science Saturdays. On those days, exhibits, demonstrations and "table-top science" experiments of a constantly changing nature will be available for a minimal admission fee. The opening of the full

museum will happen slowly, organically and as deemed appropriate—a financial luxury afforded by the relatively inexpensive way in which the center has been purchased and is being created.

"It will work at whatever level the population needs it," Sharon Javna says. "We don't have to fill up the whole building this year. We don't have to fill up the whole building ever, if that's what happens." Still, given the relatively small population base of the region, it will be necessary to engage the entire state of Jefferson successfully, to repeatedly bring children and adults through the door on an ongoing basis, if the science center is to financially and creatively succeed where the natural history museum faltered.

There are not many appropriate uses for a building so quirky and specialized, and as Sharon Javna says, "We have this probably last chance to use this building for the community, for the public good... In terms of what this building was built for, and what the funds were raised for-all the kids who cracked open their piggy banks and donated to it-it would be a waste. This is a chance to make the original vision of this place as a public education and family center work." If it does work, then perhaps Ron Lamb and all the others who created the ill-fated Pacific Northwest Museum of Natural History can rest more easily, knowing that their efforts provided a basis for a successful community center and regional cultural institution, after all. And if it works, perhaps children and adults both will come away with some small new understanding that science is an essential part of our nature; that using science wisely requires a wider, holistic sense of ethics and ecology; that science is not in conflict with spirit; and that science is indeed fun. If it doesn't work, it will only be a part of what the scientific path is necessarily littered with: experiments which are worth doing despite a high risk of failure and heartache hidden in the process of discovery. As any scientist knows, that's an inherent part of the universal mystery, and of the very word "experiment."

For more information on the Science Center of Southern Oregon, including how to participate in its creation, contact Sharon Javna at (541)482-6767, e-mail staff@scicenterso.org or visit www.scicenter.org.

Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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NATURE NOTES

Frank Lang

Katherine Brandegee

arch is Women's History Month, and on a Nature Notes radio segment honoring Alice Eastwood, I once briefly mentioned Katherine Brandegee, Curator of Botany at the California Academy of Sciences in San Francisco. Miss Eastwood became curator in 1894 when Mrs. Brandegee and her husband left for San Diego.

Much of what I know of Katherine Brandegee I learned from the writings of the irascible, acerbic botanist Marcus E. Jones. Jones is infamous for the way in which he treated many of his contemporaries in print, in his scientific journal, Contributions to Western Botany, Jones wrote a famous epitaph to E.L. Greene some years after his death. It starts, "Greene, the pest of systematic botany, has gone and relieved us of his botanical drivel ..." and gets worse. Jones had little use for government botanists, which he described as half-wits and contemptible lick-spittles. Jones also had strong opinions about women and their place. In spite of this, Jones liked Katherine Brandegee, which makes her all the more interesting to me.

Why did Jones admire her? Jones on Brandegee: "She was at all times an uncompromising rebel. She interfered with no one's affairs and demanded the same freedom for herself. She was always self-contained and asked no favors. She was more masculine in her attitude toward the world than any woman I have ever known," said Jones, "and less offensively so."

Katherine Layne was born October 29, 1844 in Carson City, Nevada, oldest of a family of five. She married first a drunkard, named Curran. Then according to Jones, "with all her struggle against poverty and a drone of a husband Kate took a complete medical course, doubtless to the better her care for her 'unfortunate' husband. Kate doctored him up when sick, and buried him when dead, and in spite of her poverty she paid all of his bills, most of which were for drink."

Kate studied with Edward Lee Greene, the first Professor of Botany at Berkeley, and a man, as you know, Jones had nothing good to say about. Jones described Kate as "indefatigable both in the field and herbarium" and did so much traveling and research that she became a "walking encyclopedia of California botany." She worked for Greene until there was some kind of flare-up. Greene called her a she-devil, a fact that I think endeared her to Jones.

Eventually she became curator of the California Academy of Sciences with the death of Dr. Kellogg of California Black Oak fame, Quercus kelloggii. There she met T.S. Brandegee, one of the Nation's most accomplished botanists. She fell "insanely in love" according to a letter to her sister. Jones thought, "it was surely a droll affair, a most intensely masculine woman desperately in love with the most retiring and effeminate man, and both of them dead in earnest about it, the man too with other women buzzing around like flies at fly-time." So marry they did, and, according to Jones, if there ever was a pair of marital chums, they were it. Their idea of a honeymoon was to walk from San Diego to San Francisco collecting plants.

Jones wrote, "Knowing Mrs. Brandegee at her best, as I did, by days of the most critical conference, I am prepared to say that she was the greatest woman botanist that ever lived, a genuine genius for research." A high compliment from one of western botany's great curmudgeons and reason enough to honor Katherine Brandegee for Women's History Month.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. Nature Notes can be heard on Fridays on the Jefferson Daily, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Charlie Musselwhite and John Hammond

By Eric Alan

wo creative blues veterans will team up for one show on March 15th at the Rogue Theatre in Grants Pass. Charlie Musselwhite and John Hammond have nearly eighty years of studio experience between them, each having begun their recording careers in the early to mid 1960s. Each has continued to find new creative directions to keep his music fresh beyond the year 2000; and each has lately shared an unexpected connection to the music of Tom Waits. Hammond's most recent CD, Wicked Grin, consists of gritty blues interpretations of songs which Waits wrote; Waits himself appears on several tracks. Musselwhite, on the other hand,

was invited by Waits to appear on his latest CD, *Mule Variations*. Originally intending to just sit in on one track, Musselwhite ended up laying down parts for seven songs, four of which were eventually released on the completed album.

Throughout the four decades since his recorded debut, the harmonica work of Musselwhite has

been recognized as some of the best in the genre. He had the youthful opportunity to soak up many influences in his musical surroundings: born in Mississippi and then raised in Memphis, he managed to hear and befriend great blues musician Furry Lewis and others while still of high school age. Then he headed off to Chicago, looking for a factory job more than the blues scene, but soon he found himself sitting in with Little Walter, Muddy Waters and Howlin' Wolf, and the Chicago inspiration permanently changed his life. His first albums found crossover appeal with young rock fans, and the resultant world-wide tours in the '60s and '70s began to expose him to a broad variety of cross-cultural influences. Developing a particular affinity for Brazilian and Cuban music, those influences began to show up in his recorded work in

Charlie Musselwhite

EACH HAS CONTINUED
TO FIND NEW CREATIVE
DIRECTIONS TO KEEP
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BEYOND THE YEAR 2000.

subtle ways. That culminated in his most recent CD, Continental Drifter, in which Musselwhite teamed with Cuban greats Eliades Ochoa and Quarteto Patria for several songs. The combination of Cuban music and raw American blues sounds quite natural in their hands, and unique in the blues world.

John Hammond also plays a mean harmonica, and shows equal capability on the guitar and through his good raw blues voice. His solo performances are notable for their completeness—their ability to make one man sound like a full band, through his passionate use of guitar, voice and harmonica. Like Musselwhite, he's open-mindedly experimented with a variety of styles since his

1962 recording debut for Vanguard Records. The majority of his albums in the 1990s received Grammy nominations, including an album from 1996 (Found True Love) upon which Musselwhite was a guest. Hammond is not the only artist who has felt inspired to make a complete album of the vivid tales Tom Waits has penned—jazz artist Holly

Cole, among others, has done skillful interpretations—but his energetic, heartfelt take on Waits' material on *Wicked Grin* made for one of the best blues albums of 2001.

To be able to see these two great performers on one bill in the Rogue Valley is a rare opportunity—part of an increasingly vibrant musical lineup offered by the revived Rogue Theatre, that will see other performances later this year by veterans Jesse Colin Young, Little Feat, Elvin Bishop, the David Grisman Quintet, George Winston, Buckwheat Zydeco and others.

The Rogue Theatre is located at 143 SE "H" Street in Grants Pass. For information on tickets, call (541)471-1316 or visit www.roguetheatre.com.







INSIDE THE BOX

Scott Dewing

Lessons Learned: A Personal History of **Personal Computers**

COMPUTERS ARE MOST

BENEFICIAL WHEN THEY ARE

USED AS TOOLS FOR

EXTENDING, ENHANCING,

CRAFTING AND EXPRESSING

HUMAN CREATIVITY—NOT

REPLACING IT OR KILLING IT.

was in the sixth grade the first time I used a computer. The year was 1980 L and what would become the Personal Computer (PC) boom was still in its infancy. PCs were just beginning to nose their

way into the heavy mainframe computing environments of the Fortune 500. With that in mind, it didn't make much sense that a PC had somehow miraculously shown up in a small elementary school nestled in the suburban middleclass backwater Troutdale, Oregon, But there it was in all its beige glory, sitting on a rolling cart in the corner of the library, and me and my

the BASIC programming language. He wrote programs for playing games and solving math problems. When he would say, "This one solves one of my algebra problems," I would have no idea what he was talking about. I'd think of algae and bras and wonder what all those x's and y's were for. He did write one program that I understood and found quite intriguing. It was a computer game he called Chasm. The objective of Chasm was to maneuver your

> cursor (using the arrow keys) down a continuously narrowing chasm created by dashes scrolling down the screen. The screen was small and black. The dashes and blinking cursor were green. I never made it to the bottom of the Chasm, but by hanging out with Erik in the library during recess, I learned my first important lesson about computers: computers could be useful (and fun), but it took

somebody who knew how to use them to make them useful at all.

Computers seemed to drop off the face of the earth when I entered middle school. Erik and I didn't hang out together much anymore. I'd discovered girls and girls were far more interesting than Erik and computers. By my sophomore year of high school, however, I'd been emotionally traumatized enough times by girls to take up an interest in computers again. Computers were logical and structured. Dependable and predictable. Computers didn't go steady with you for a couple of weeks, then dump you for your locker partner. The high school I went to had a computer room with a half dozen Apple IIs and IIes. In the early 1980s, computer rooms in schools were still the realm of Nerdom. Erik, of course, was the chief Nerd. Nobody knew as much about computers and programming as Erik did, except for his father, who was the computer science teacher at the high school.

best friend Erik Scheele would tinker away on it during recess while all the other kids were outside swinging from monkey bars and playing kick-ball. Well, Erik did most of the tinkering while I watched and asked stupid questions. Erik was one of those incredibly smart and talented kids that you either admired or beat up and stole lunch money from. He never received a grade less than an A. Never. In the sixth grade he was already going up to the local high school to take algebra classes. His book reports and essays were always perfectly written and he could draw authentic X-Men comic book characters. Oh, and he learned how to program that computer too. In the sixth grade, Erik was writing all kinds of nifty programs using

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Wanting to be as knowledgeable about computers as Erik, I took a computer class. When I showed up for the first day of class, Mr. Scheele said, "So, Mr. Dewing thinks he wants to learn about computers and programming, huh?" Perhaps he doubted my ability because of my somewhat shoddy performance in his algebra class the year before. But I dove in nonetheless and Mr. Scheele, my demanding yet patient teacher, taught me about computers and programming. Erik's dad taught me my second useful lesson about computers: good computer programs were hard to write, which may have something to do with the plethora of bad computer programs that have been written. I struggled through a second semester of computer programming, then dropped out of using computers for the remainder of high school.

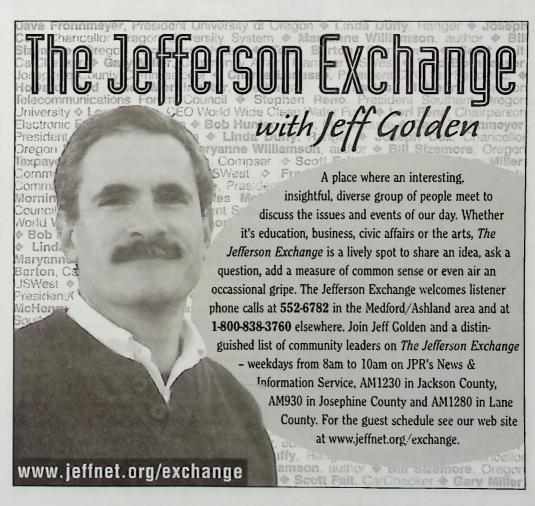
I got back into computers in college. By this time, using computers was made much easier with Apple's advent of the Graphical User Interface (or GUI, pronounced "gooey") and the mouse pointer. I took a computer class and learned how to operate a Macintosh. One night, I was out drinking beer with friends and met the editor of one of the campus magazines. When he found out that I knew how to use a Mac, he recruited me (albeit drunkenly) on the spot to be the magazine's production editor. I was responsible for producing the electronic page layout of the magazine on a Mac. I didn't know how to do page layout on a Mac. They had purchased (or pirated, I can't remember for sure) a copy of a relatively new page layout software package called PageMaker. I learned PageMaker quickly and became an "expert" at doing electronic page layout-not because I was smart, but because computers had fundamentally changed from being difficult to interface with and understand to being quite "user friendly". This experience taught me my third and perhaps most important lesson about computers: computers are most beneficial when they are used as tools for extending, enhancing, crafting and expressing human creativitynot replacing it or killing it.

Some 22 years after my first encounter with a computer in the sixth grade, computers have become central to how I make my living. Computers and technology are rapidly changing everyday and there are days when I feel as though there is no way I can keep up. (And realistically, no one can.) It's days like that, when the future is

arriving too fast and I feel as though I'm drowning in the digital deluge of the Internet Age, that I take a moment to pause and remember what computers and technology are really all about. Perhaps Mr. Scheele put it best one day when I was really frustrated at the computer because the program I'd written wasn't doing what I wanted it to do. "It's not about the computer," he said. "It's all about you." It's all about you... how perfect that was. I wish I could go back and thank him.

Scott Dewing is an IT consultant and writer. He lives in Ashland, Oregon. This month's column is dedicated to the memory of Erik's father, Jim Scheele.





Michael Feldman's Whad'ya Knows

All the News that Isn't

In an attempt to distance the President from the growing Enron scandal, the administration reversed the sale of naming rights to the White House — it will not be known as Enron Executive Mansion and Gardens. Of course, in Houston the White House is known as the D.C. office.

Administration officials have been told they will have to choose between the Enron board and the Cabinet; no more serving on both.

In other news, the noose loosens around Osama bin Laden; it's beginning to look like another "Bush Victory"—that's the tradition of getting everyone but the guy you came for.

Asteroid nearly strikes earth—Tom Ridge says nothing.

New regulations have gone into effect at airports, where the bag of explosives must now be matched with the passenger.

The Pope urges lawyers to stop doing divorces; lawyers urge the Pope to stop being Catholic.

Surprising Super Bowl result as Mr. Bush snacks without incident.

That's all the news that isn't.



12 Noon Saturdays on **News & Information Service**

ON THE SCENE

Tom Gjelten: Reporting Under Attack

ince the terrorist attacks on September 11, countless stories have been traded among people: where they were, what happened, how it felt. It's a necessary part of processing the disaster, even for reporters.

With most NPR staff in Washington, DC, and a significant number in the NPR

bureau in New York, the impact sites in those cities were, literally, close to home for many at NPR. NPR Pentagon correspondent Tom Gjelten had just run to his desk in the Pentagon after being briefed by Pentagon offi-

cials on the attack on the World Trade Center, when the building was hit. Gielten's desk is only a quarter- to half-mile away from the impact site. "I had just logged into my computer and was on hold with NPR, expecting to go back live on the air with Bob and talk about the World Trade Center. A producer came on the line and said there were reports that the Pentagon had been hit." Unbelievably, Gjelten felt no tremors, heard no noise. He went back on the air with Bob and seconds later heard alarms and shouting in the hallways. He told Bob that something had clearly happened, hung up, grabbed his cell phone and car keys, and headed into the hall to investigate.

"The police were running through the halls of the Pentagon yelling for people to evacuate immediately." Gjelten did, and headed with other evacuees to the center courtyard of the Pentagon, from which an evacuation tunnel leads away from the building. When he reached the courtyard, "It was clear that something had happened. Black smoke was billowing over the Pentagon and I heard a police officer on his radio saying, 'We have casualties, many casualties.' I tried to call NPR, but cell phones were impossible. I kept edging around the courtyard to get

closer to the fire. I couldn't see the plane, but I could see fire, smoke, and something really big." Later he recalled that the evacuation went very smoothly. "These are military people in the Pentagon. They were cool and disciplined. Twenty-four thousand workers filed out as if it were a drill. I didn't see panic at all." With cell phones unavailable

he headed out of the Pentagon in search of a pay phone. The first phones he found, at a gas station, were blocked off by police concerned about the proximity of the gas to the fire.

"I was desperate to get back in touch with NPR and with my wife (ABC correspondent Martha Raddatz). I was madly looking for a phone. So I go up to a residential area and down a street lined with brick townhouses. I spotted an open door and asked the man inside if I could use his phone." He dialed *Morning Edition* and immediately went on the air.

While he was in the home, Tom heard the report that a car bomb had exploded at the State Department. Tom had just dropped off his wife Martha at her post at the State Department before coming to the Pentagon that morning. He soon learned Martha had called NPR and heard that Tom was safe. She had been evacuated from the State Department and was posted on Memorial Bridge with TV crews, awaiting the fourth plane reportedly hijacked and headed toward Washington.

When his cell phone came back in service, Tom headed back out to the Pentagon. "I was kicking myself that I didn't take my tape recorder with me when I evacuated." Interviewing those he encountered, Tom confessed that he had to take notes on scraps of paper with a pen he borrowed from a Wall Street Journal reporter. "As you can imagine, it was a pretty frantic



UNBELIEVABLY,
GJELTEN FELT NO TREMORS,
HEARD NO NOISE.

time for everybody," he said.

Tom heard that NPR reporters Steve Inskeen and John McChesney were at the Pentagon as well, and soon ran into them. Julia Mitric arrived shortly with cell phones. tape recorders, and water. "My editors wanted me back at the [NPR headquarters] building to do a story for All Things Considered about how the U.S. was going to respond. I didn't want to leave the scene." With bridges closed and taxis unavailable. Tom had no way to get back to NPR. "I ended up walking all the way from the Pentagon to NPR. I didn't leave till 2 p.m. and it took me an hour and fifteen minutes to get back." He took ten minutes to identify three to four good tape cuts and he and his producer had a story together in an hour.

The next day, Gjelten was back at work in the Pentagon. "It smelled of smoke. There was a very different atmosphere. People were extremely somber and nervous, very businesslike. The military personnel — almost all of them were in their battle dress fatigues. It was strange to see. I had never seen weapons on display and there were SWAT teams all around."

After the attacks, Gjelten's stories focused on defense policy and security. Despite his proximity to the attack, he had yet to do stories on the attack itself. "If I had been in the federal building in Oklahoma City, I would've been doing stories about what it was like to be there — stories about victims and survivors. Every news cycle there is a demand for information on our national security response. I've had to leave it to others to talk about victims, about what happened at the Pentagon."

Throughout the ordeal, Tom remained in control. "I was pretty calm. I was very worried about getting in touch with Martha and worried about getting on the air. But I was never scared. I never felt in any danger myself." Over his career, Gjelten has covered war in Central America, Croatia, and Bosnia. "Sarajevo was the only time I actually came under fire — where I personally was being shot at. I was in a little car and I drove it into a ditch to escape."

He notes, "I've often thought of the Pentagon as being a target. I've always assumed it was the number one terrorist target in the country. There is always so much security there that you are constantly reminded of that. I usually thought of it coming as a bomb. I never thought of it as a plane flying into the building."

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or visit the Craterian box office or SOU Raider Aid.

www.oneworldseries.org
for ticket info and artist web site links



PROGRAM GUIDE

At a Glance

Specials this month

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

On Saturday, March 30 at 10 p.m. after *The Retro Lounge*, celebrate The Eve of April Fool's Eve with an annual JPR tradition. *Sleazy Listening* features sick and silly musical trash found deep in the dumpster of Salvation Army and other archaeologically questionable places, such as the mailbox of JPR music director Eric Alan. Dive in with your host, Ed Polish, for a show that makes *The Retro Lounge* seem normal.

News & Information Service KSJK / KAGI / KRVM

Listen each Saturday this month for San Francisco's live radio show to the world during the block of entertainment-oriented programming we call "Radio Come Alive." Saturdays at 10 a.m., the News & Information Service features West Coast Live with host Sedge Thomson. West Coast Live entertains and informs its audience with music, ideas and humor from a rich mix of musicians, writers and thinkers from the Bay Area and around the country. West Coast Live kicks off "Radio Come Alive" in style, followed by Michael Feldman's Whad'Ya Know, This American Life with Ira Glass, A Prairie Home Companion and NPR's Rewind. Tune in each week.

Volunteer Profile: Lars & the Nurse

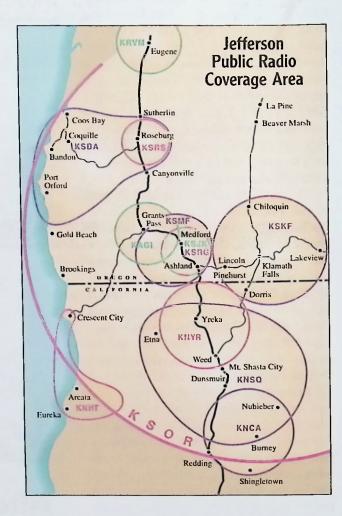


It's safe to say that there is no other radio program like *The Retro Lounge*, brought to JPR each Saturday evening by two shadowy figures who claim to have had nothing to do with the Enron Corporation. Lars & the Nurse bring musical oddities and obscurities from the past into the present with all the skill of the best government investigators, but with far better humor and much less cost. When asked recently about their efforts, the true poet inside the Nurse shone forth:

"The spirit of volunteerism is a laser-bright halo of shimmering effervescent rainbows clear 'round the Retro Lounge," she said. "We, Lars and 'Nursey', recently celebrat-

ed the 8th anniversary of our *Retro Lounge* radio program with a day spent combing area roadside ditches for 'interesting items that were lost or displaced'. The hunt yielded an upper plate and one man's shoe. We both invite listeners to communicate utilizing Retrolounge@jeffnet.org, whether to inquire about music or just to say, 'Hello There!'."

The management and staff at JPR take no responsibility for your safety or sanity if you choose that course of action. We guarantee, however, that you won't be bored.



SOR Dial Positions in Translator Communities

Bandon 91.7
Big Bend, CA 91.3
Brookings 91.1
Burney 90.9
Camas Valley 88.7
Canyonville 91.9
Cave Junction 89.5
Chiloquin 91.7
Coquille 88.1
Coos Bay 89.1
Etna/Ft. Jones 91.1
Gasquet 89.1
Gold Beach 91.5
Grants Pass 88.9
Happy Camp 91.9

Klamath Falls 90.5 Lakeview 89.5 Langlois, Sixes 91.3 LaPine, Beaver Marsh 89.1 Lincoln 88.7 Mt. Shasta, McCloud, Dunsmuir 91.3 Merrill, Malin, Tulelake 91.9 Port Orford 90.5 Parts of Port Orford, Coquille 91.9 Redding 90.9 Sutherlin, Glide TBA Weed 89.5



ed on previous page

KNYR 91.3 FM KSRG 88.3 FM KNHT 107.3 FM YREKA

ASHLAND

RIO DELL/EUREKA CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday	
7:00am 12:00pm 12:06pm	Morning Edition First Concert NPR News Siskiyou Music Hall All Things Considered	4:30pm Jefferson Daily 5:00pm All Things Considered 7:00pm State Farm Music Hall	6:00am Weekend Edition 8:00am First Concert 10:30am The ChevronTexaco Metropolitan Opera 2:00pm From the Top 3:00pm Siskiyou Music Hall 4:00pm All Things Considered 5:00pm Common Ground 5:30pm On With the Show 7:00pm State Farm Music Hall	6:00am Weekend Edition 9:00am Millennium of Music 10:00am St. Paul Sunday 11:00am Siskiyou Music Hall 2:00pm Indianapolis On the Air 3:00pm Car Talk 4:00pm All Things Considered 5:00pm To the Best of Our Knowledge 7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM ASHLAND CAVE JCT. 90.9 FM

KSBA 88.5 FM COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM KSKF 90.9 FM KLAMATH FALLS CALLAHAN 89.1 FM **KNCA** 89.7 FM BURNEY/REDDING

KNSQ 88.1 FM MT. SHASTA YREKA 89.3 FM

Monday through Frida	Saturday	Sunday
5:00am Morning Edition 9:00am Open Air 3:00pm All Things Considerer 5:30pm Jefferson Daily 6:00pm World Café 8:00pm Echoes 10:00pm Late Night Jazz with Parlocha	6:00am Weekend Edition 10:00am Living on Earth N. CALIFORNIA STATIONS ONLY: 10:30am California Report 11:00am Car Talk 12:00pm West Coast Live 2:00pm Afropop Worldwide 3:00pm World Beat Show 5:00pm All Things Considered 6:00pm American Rhythm 8:00pm Grateful Dead Hour 9:00pm The Retro Lounge 10:00pm Blues Show	6:00am Weekend Edition 9:00am Marian McPartland's Piano Jazz 10:00am Jazz Sunday 2:00pm Rollin' the Blues 3:00pm Le Show 4:00pm New Dimensions 5:00pm All Things Considered 6:00pm Folk Show 9:00pm Thistle & Shamrock 10:00pm Music from the Hearts of Space 11:00pm Late Night Jazz with Bob Parlocha

News & Information

KSJK AM 1230 TALENT

KAGI AM 930 **CRANTS PASS**

KRVM AM 1280 EUGENE

Monday throu	gh Friday	Saturday	Sunday
5:00am BBC World Service 7:00am Diane Rehm Show 8:00am The Jefferson Exchange with Jeff Golden 10:00am Public Interest 11:00am Talk of the Nation 1:00pm Monday: Humankind Tuesday: Healing Arts Wednesday: Loose Leaf Book Company Thursday: Word for the Wise and Me & Mario Friday: Latino USA 1:30pm Pacifica News 2:00pm The World 3:00pm Fresh Air with Terry Gross	3:00pm To The Point 4:00pm The Connection 6:00pm Fresh Air (repeat of 3pm broadcast) KRVM EUGENE ONLY: 6:00pm To The Point (repeat of 3pm broadcast) 7:00pm As It Happens 8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast) 10:00pm BBC World Service 11:00pm World Radio Network	5:00am BBC World Service 8:00am Sound Money 9:00am Studio 360 10:00am West Coast Live 12:00pm Whad'Ya Know 2:00pm This American Life 3:00pm A Prairie Home Companion with Garrison Keillor 5:00pm Rewind 6:00pm Fresh Air Weekend 7:00pm Tech Nation 800pm New Dimensions 9:00pm BBC World Service 11:00pm World Radio Network	5:00am BBC World Service 8:00am To the Best of Our Knowledge 10:00am Studio 360 11:00am Sound Money 12:00pm A Prairie Home Companion 2:00pm This American Life 3:00pm Rewind KRVM EUGENE ONLY: 3:00pm Le Show 4:00pm Zorba Paster on Your Health 5:00pm Your Health 5:00pm What's on Your Mind? 7:00pm The Parent's Journal 8:00pm BBC World Service 11:00pm World Radio Network

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (http://www.npr.org/programs). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- · Comments about our programming
- For story ideas for our daily newsmagazine, The Jefferson Daily send us e-mail at daily@jeffnet.org

Marketing & Development e-mail: westhelle@sou.edu

Inquiries about:

- · Becoming a program underwriter
- · Making a planned gift to benefit JPR
- · Ways to spread the word about JPR
- Questions about advertising in the Jefferson Monthlu

Membership / Signal Issues email: whitcomb@sou.edu

Questions about:

- · Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- · Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly e-mail: ealan@jeffnet.org

CLASSICS & NEWS SERVICE

KSOR 90.1 FM

KSRS 91.5 FM ROSEBURG KNYR 91.3 FM

KSRG 88.3 FM

KNHT 107.3 FM RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Urban Kohler.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, the Calendar of the Arts at 9:00 am, and Composer's Datebook at 10:00 am

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00pm and Earth & Sky at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

The ChevronTexaco Metropolitan Opera

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world. 3:00pm-4:00pm Siskiyou Music Hall

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

Common Ground

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm-3:00pm

Indianapolis On the Air

3:00pm-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates March birthday

First Concert

Mar 1	F	Chopin": Piano Trio, Op. 8
Mar 4	M	Goosens: Five Impressions of a Holiday,
		Op. 7
Mar 5	Т	Foote*: Three Pieces, Op. 9

Mar 6 W Raff: Symphony No. 10, Op. 213
Mar 7 T Ravel*: Sonata for Violin and Cello
Mar 8 F Hovanhess*: Mysterious Mountain,
Op. 132

Mar 11 M Beethoven: Piano Sonata in E major, Op. 109

Mar 12 T Massenet: Suite No. 6, Scènes de Féerie

Mar 13 W Haydn: Symphony No. 64, Tempora
Mutantur

Mar 14 T J. Strauss Sr.*: Wiener Gemüts-Walzter

Mar 15 F Duff: Irish Suite for Strings

Mar 18 M Bantock: Celtic Symphony

Mar 19 T Schubert: Three Piano Pieces, D. 946

Mar 20 W Reger*: Blätter und Blüten (Leaves and Blossoms)

Mar 21 T Bach*: Overture in B minor, BWV 1067

Mar 22 F Bridge: Spring Song

Mar 25 M Wolf-Ferrari: Jewels of the Madonna

Mar 26 T Holmes: Andromède

Mar 27 W D'Indy*: Souvenirs, Op. 52

Mar 28 T Beethoven: Christus am Ölberge (selections)

Mar 29 F Bach: Symbolum Nicenum from Mass in B minor, BWV 232

Siskiyou Music Hall

Mar 1 F Chopin*: Piano Concerto No. 2 in F minor, Op. 21

Mar 4 M Vivaldi*: Le Quattro Stagioni (The Four Seasons)

Mar 5 T Foote*: Piano Trio No. 1 in C minor, Op. 5

Mar 6 W Torroba: Castillos de España

Mar 7 T Ravel*: Piano Trio in A minor

Mar 8 F CPE Bach*: Cello Concerto in A minor

Mar 11 M Mendelssohn: Octet in E flat Major, Op. 20

Mar 12 T Tchaikovsky: Concert Fantasy for Piano & Orch. Op. 56

Mar 13 W Linblad: Symphony No. 1 in C Major, Op. 19

Mar 14 T Telemann*: Overture in F Major "Alster Overture"

Mar 15 F William Levi Dawson: Negro Folk Symphony

Mar 18 M Rimsky-Korsakov*: Scheherazade, Op. 35

Mar 19 T Meredith Wilson: Sym. No. 1 in F- "A Symphony of San Francisco"

Mar 20 W Weiss: Sonata No. 46 in A Major

Mar 21 T Bach*: Partita No. 6 in E minor, BWV 830

Mar 22 F Strauss: Aus Italien (In Italy)

Mar 25 M Beethoven: Piano Concerto No. 1 in C Major, Op. 15

Mar 26 T Weber: 18 Favorite Waltzes for the French Empress

Mar 27 W Mahler: Symphony No. 1

Mar 28 T Richard Hol: Symphony No. 1 in C Major

Mar 29 F Gyrowetz: Symphony in E flat Major, Op. 6 No. 2

MOGHLIGHTS

The Chevron Texaco Metropolitan Opera

March 2 · War & Peace by Prokofiev Conducted by: Valery Gergiev Anna Netrebko, Ekaterina Semenchuk, Elena Obraztsova, Gegam Grigorian, Dmitri Hvorostovsky,

Vassily Gerello

Samuel Ramey

March 9 · Rigoletto by Verdi

Conducted by: Marco Guidarini

Ruth Ann Swenson, Denyce Graves, Marcelo Álvarez, Juan Pons, Robert Lloyd

March 16 · Parade by Satie,

Conducted by: James Levine

Ainhoa Arteta, Earle Patriarco, Mark Oswald,

Danielle de Niese, Olga Makarina, Ruth Ann Swenson, Youngok Shin

John Del Carlo

Les Mamelles De Tiresias by Poulenc L'enfant

Conducted by: James Levine

Ainhoa Arteta, Earle Patriarco, Dwayne Croft

Et Les Sorteleges by Ravel

Conducted by: James Levine

Danielle de Niese, Olga Makarina, Ruth Ann Swenson, Youngok Shin, John Del Carlo

March 23 · Luisa Miller by Verdi

Conducted by: James Levine

Barbara Frittoli, Denyce Graves, Neil Shicoff, Roberto Frontali, Hao Jiang Tian, Phillip Ens

March 30 · Madama Butterfly by Puccini

Conducted by: Marco Armiliato

Daniela Dessì, Jane Bunnell, Fabio Armiliato, William Shimell

Saint Paul Sunday

March 3 . The Avalon String Quartet

Franz Joseph Haydn: Quartet in A Major, Op. 2, No. 1 Maurice Ravel: Quartet in F Major for string

March 10 · Hesperion XXI

Diaspora Sefardí: "Roots and Memory"

Saeta antiqua, Alba, Si ay perdut mon saber, A la una yo naci, Ritual, Improvisation, Axerico de quince

Improvisation, La Guirnalda de Rosas

March 17 · Paul Coletti, viola; Phillip Bush, piano Franz Schubert: Sonata in a minor for Arpeggione,

D. 821, -I. Allegro moderato

Rebecca Clarke: Morpheus

Rebecca Clarke: Sonata for Viola and Piano

Percy Grainger: The Sussex Mummers' Carol

March 24 · The Miami String Quartet with Nokuthula Ngwenyama, viola

Alberto Ginastera: Quartet No. 1, Op. 20, -IV.

Allegramente rustico

Wolfgang Amadeus Mozart: String Quintet in B flat major, KV 174, -I. Allegro moderato, -II. Adagio Antonín Dvorák: Quintet in E flat major, Op. 97, -III.

March 31 The Saint Olaf Choir

Giovanni Pierluigi da Palestrina: Sicut cervus

William Billings: Easter Anthem

Alexander Gretchaninoff: Our Father

Larghetto, -IV. Finale; Allegro giusto

F. Melius Christiansen: Psalm 50 (mvmts. II, III)

György Orbán: Daemon Irrepit Callidus

Kenneth Jennings: The Lord is the Everlasting God (mvmt. II)

Aaron Copland: The Promise of Living (from The Tender Land)

Keith Hampton: Praise His Holy Name!

From the Top

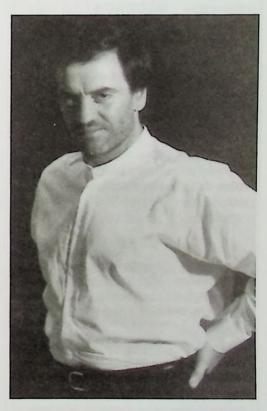
March 2 • From the Top welcomes special guest Yo-Yo Ma for a program that promises to be Cellopalooza! In addition to a violin and cello duo, cello trio and cello quartet, we'll hear a soprano and eight cellos

March 9 - This edition, recorded at the 65th Annual Brevard Music Festival, spotlights some of the country's rising young musical stars hailing from North Carolina, Georgia, and Pennsylvania, as well as a young musical student from China. A 15-year-old bassoonist shares some of the frustrations involved in learning to shave, and we hear about the escapades of two "tomboy princesses."

March 16 • Recorded at home in Boston's Jordan Hall, this program features a string quartet of high school freshmen, as well as a baritone from Pennsylvania, an oboe player from California and a trumpet player and pianist from Massachusetts.

March 23 · An episode at this year's Ravinia Festival in Highland Park, Illinois, in the intimate Martin Theatre with a special appearance by renowned Argentine pianist Pablo Ziegler. The line-up includes a brilliant teenage guitarist from Hattisburg, Mississippi; and Mr. Ziegler collaborates with a 16-year-old cellist in a performance of a piece by the great Argentine composer, Astor Piazzolla.

March 30 • A wide range of stories and music this week, including a 13-year-old harpist performing a moving piece by the great American film composer, John Williams. Also, we'll meet a teenage baritone who became a licensed preacher at the tender age of 14.



Valery Gergiev will guest conduct The Metropolitan Opera's production of *War and Peace*, March 2.



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player, We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

Morning Edition 5:00am-8:00am The Jefferson Exchange 8:00am-10:00am 10:00am-3:00pm Open Air 3:00pm-4:00pm Fresh Air with Terry Gross The Connection 4:00pm-6:00pm The World Café 6:00pm-8:00pm 8:00pm-10:00pm **Echoes** 10:00pm-5:00am Jazz with Bob Parlocha

Saturday

Weekend Edition

Sound Money

6:00am-8:00am

8:00am-9:00am

Studio 360 9:00am-10:00am 10:00am-12:00pm West Coast Live 12:00pm-2:00pm Whad'Ya Know with Michael Feldman 2:00pm-3:00pm This American Life 3:00pm-5:00pm The World Beat Show 5:00pm-6:00pm All Things Considered 6:00pm-8:00pm American Rhythm 8:00pm-9:00pm The Grateful Dead Hour 9:00pm-10:00pm The Retro Lounge 10:00pm-2:00am The Blues Show 2:00am-6:00am Jazz with Bob Parlocha

Sunday

6:00am-8:00am Weekend Edition 8:00am-10:00am To the Best of Our Knowledge 10:00am-2:00pm Jazz Sunday 2:00pm-3:00pm Rollin' the Blues 3:00pm-4:00pm Le Show 4:00pm-5:00pm New Dimensions 5:00pm-6:00pm All Things Considered 6:00pm-9:00pm The Folk Show 9:00pm-10:00pm The Thistle and Shamrock 10:00pm-11:00pm Music from the Hearts of Space 11:00pm-6:00am Jazz with Bob Parlocha

Rhythm & News Service

KSMF 89.1 FM

ASHLAND CAVE JCT. 90.9 FM KSBA 88.5 FM COOS BAY

PORT ORFORD 89.3 FM ROSERURG 919 FM

KSKF 90.9 FM KLAMATH FALLS

KNCA 897 FM BURNEY/REDDING KNSQ 88.1 FM MT. SHASTA

MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50. hosted by Urban Kohler.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Brad Ranger and Eric Alan. Includes NPR news updates at a minute past each hour and As It Was at 1:57pm.

3:00pm-5:30pm

All Things Considered

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

6:00pm-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray

Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after CarTalk!

2:00pm-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00pm-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

> 10:00pm-2:00am The Blues Show

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm **Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

Contemporary, meditative "space music" hosted by Stephen Hill.

CHENDIAME

Marian McPartland's Piano Jazz

March 3 · Jason Moran

A new face in jazz, pianist and composer Jason Moran takes the influence of mentors Muhal Richard Abrams, Andrew Hill, and the late Jaki Byard to a new level. Moran approaches tunes from different angles, in his solos and in the duets with McPartland.

March 10 · Russell Malone

A soulful, engaging player whose music is always accessible, guitarist and composer Russell Malone stands with Harry Connick, Jr. and Diana Krall in the forefront of a new generation of jazz artists. He and McPartland take on everything from ballads to blues with a jazz focus.

March 17 · Patricia Barber

A vocalist, composer, and pianist, Patricia Barber garners praise for her intense, romantic and highly emotional style. She solos on her composition "If I Were Blue" and joins McPartland to continue the blue theme with "Blue Bossa."

March 24 · Patti Bown

As the swinging pianist in the Quincy Jones Orchestra, Patti Bown kept things moving. In this encore from the early years of *Piano Jazz*, Bown presents her version of Coltrane's "Giant Steps," and shares her own Swahili love song, "Oh My Darling, How I Love You."

March 31 · Chris Connor

Chris Connor uses her vibrant, smoky voice with subtlety and restraint in a style familiar to fans since the '50s. Her warm, cello-like tones glow as she interprets lyrics while McPartland accompanies her on "Summertime," "Angel Eyes," and other favorites.

New Dimensions

March 3 · A Call To Spirit: Living An Awakened Life with Swami Shuddhannada Brahmachari March 10 · The Ecology of Power with Robert Fuller

March 17 · Highlights From Conversations on Death

March 24 - Anything is Possible with Joel Rothschild

March 31 · TBA

The Thistle & Shamrock

March 3 · To Wales

Explore the diverse indigenous traditions of music in Wales with Sian James, Huw Roberts, Stephen Rees, and the roving ambassador of Welsh music, harpist Robin Huw Bowen.

March 10 · New Tradition

Many recent recordings of Celtic-influenced music are created with a progressive edge, especially in instrumental arrangements of new tunes. However, there are as many releases which offer fresh takes on traditional tunes. These are performed on fiddles, pipes, harps, flutes in traditional playing styles, and they complement new voices singing old songs. Eileen Ivers, Tannas, Cran, The Whistlebinkies, and The Chieftains are all on this week's playlist.

March 17 · Cherish the Ladies - Live

"This collection of women offers an astonishing array of virtuosity," says the Washington Post. Cherish the Ladies tour the world tirelessly, with close to two hundred gigs a year. We caught up with them at the North Carolina Museum of Art for this electrifying performance..

March 24 · English Voices

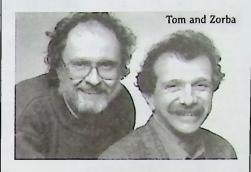
This week we feature the music of some of today's leading lights from the English roots music scene, including Martin Carthy, Kathryn Tickell, June Tabor, and Kate Rusby who joins us for a chat about her music and her proud Yorkshire heritage.

March 31 · Saying Something

We feature the work of singers and songwriters who have sought to deliver a message of peace, social justice, and environmental consciousness through their music. Christy Moore, Andy Irvine, Brian McNeill, Sally Barker, and Dick Gaughan are all featured.

Actually reduces memory loss! The Retro Lounge SATURDAYS AT 9 PM Rhythm & News retrolounge@home.com

A "Heart Healthy" recipe from



Jorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on Zorba Paster on Your Health, Sundays at 4pm on JPR's News & Information Service. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CHEESY TOMATO & OLIVE MINI PIZZAS

9 large pocketless whole wheat pitas 1 8 oz lite cream cheese, softened*

1 4 oz feta cheese, crumbled

1/2 cup sun dried tomatoes, sliced & covered with hot water to rehydrate

3 small red onions, thinly sliced

1/4 cup fresh oregano, chopped

1/4 cup fresh basil, chopped

1 cup black olives, whole, pitted & cut into narrow slivers

2 tbsp extra virgin olive oil canola cooking spray

*can substitute tomato sauce if you prefer

Preheat oven to 350 degrees. Spread cream cheese over pita eventy. Then sprinkle with feta cheese, sun dried tomatoes, red onion, oregano, basil and olives. Spray large baking sheet with canola oil spray, place pizzas on top, and drizzle with olive oil. Bake for 10-15 minutes, and cut into quarters.

Nutritional Analysis:

Calories 6% (121 cal) Protein 7% (3.5 g) Carbohydrate 4% (14.5 g) Total Fat 7% (5.6 g) Saturated Fat 8% (1.94 g)

Calories from Protein: 11%, Carbohydrate: 47%, Fat: 41%

News & Information Service

KSJK AM 1230 TALENT

KAGI AM 930 GRANTS PASS

KRVM AM 1280 EUGENE

MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00PM-1:30PM

MONDAY Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

> TUESDAY **Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

> WEDNESDAY Loose Leaf Book Company

A weekly half-hour long radio series for adults that celebrates children's literature.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics-our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm

To The Point

A fast-paced, news-based program that focuses on the hotbutton national issues of the day. Hosted by award winning iournalist Warren Olney.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm

To The Point

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this

eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, This American Life documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to soldout audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Rewind

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm **New Dimensions**

9:00pm-11:00pm **BBC World Service**

11:00pm-1:00am **World Radio Network**

SUNDAVS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Studio 360

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm **Rewind**

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm People's Pharmacy

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-11:00pm BBC World Service

11:00pm-1:00am World Radio Network

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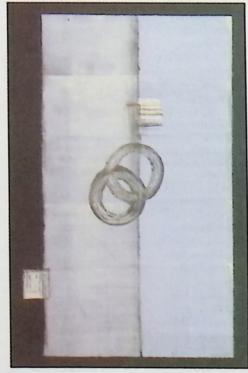


ROGUE VALLEY

Theater

- The Oregon Shakespeare Festival, the nation's oldest and largest rotating repertory theatre, presents its 2002 Season of eleven plays in three theatres. Currently running plays as follows. At the New Theatre: William Shakespeare's Macbeth (through Nov. 3). In the Angus Bowmer Theatre: Idiot's Delight by Robert E. Sherwood (through July 14); William Shakespeare's Julius Caesar (through Nov. 3); Noises Off by Michael Frayn (through Nov. 2). The festival will offer other plays later in the season, at these theaters and the outdoor Elizabethan Theatre, as well as The Green Show in the Courtyard, The Feast of Will, The Daedalus Project, and a number of lectures, backstage tours, concerts, and park talks. (541) 482-4331
- ◆ Southern Oregon University's Department of Theatre Arts presents *Scapin*, a comedy adapted from a Moliere farce by Bill Irwin and Mark O'Donnell, in the Center Stage Theatre on the SOU campus. SOU alumnus and Equity actor, David Ivers, directs this comic romp served up dinner theatre style with buffet-style dinners served before each evening performance, Thurs.-Sun. through March 10. Dinner seating is from 6:30-7pm; curtain is at 8pm. Matinees (no food service) are scheduled Sat. March 2 & 9 at 2pm. (541) 552-6348
- ◆ Oregon Cabaret Theatre continues its presentation of *The Polish Diva From Milwaukee* starring Terry Palasz, through March 11. Performances Thurs. Mon. 8pm and Sun. brunch matinees 1pm. Tickets are \$17/\$23 for this musical comedy. (541) 488-2902
- ◆ Actors' Theatre in Talent continues its presentation of Anton in Show Business by Jane Martin, through March 10, Thurs., Fri., Sat. at 8pm and Sun. 2pm. This award-winning play from the Humana Festival is about a group of actresses in a small community theatre in Texas. Tickets are \$14/\$12. (541) 535-5250
- ◆ Craterian Ginger Rogers Theater presents the Broadway musical, *Big River*, Wednesday, March 20 at 8pm. Tickets are \$38/\$35/\$32. (541) 779-3000
- ♦ Southern Oregon University Program Board and Jefferson Public Radio continue the *One World* Performing Arts Series with the Shaolin Warriors on Tuesday, March 12 at 8pm at the Craterian Ginger Rogers Theater in Medford.

This extremely rare tour will feature twenty-three monks in a powerful and beautifully choreographed theatrical performance portraying a day at the temple from dusk to dawn. Tickets are \$33/\$26 General Public and \$16.50/\$13 SOU Students/Children (to age 12). (541) 552-6461 or (541) 779-3000



Living Gallery's annual Women's History Month celebration show in Ashland includes Barbara Bournan Jay's monotype "Coming Back to Center."

Music

◆ Rogue Valley Symphony continues its Great Romances Series with Symphony Series IV, Fri. March 1 at 8pm at Southern Oregon University's Music Recital Hall; Sat. March 2 at 8pm at Craterian Ginger Rogers Theater; and Sun. March 3 at 3pm at Grants Pass High School

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

March 15 is the deadline for the May issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Performing Arts Center. Featured will be harpist Laura Zaerr performing her Celtic Harp Concerto; Carl Maria von Weber, Overture to Der Freischutz; and Dmitri Shostakovich, Symphony No. 5. (541) 770-6012 or www.rvsymphony.org

- ♦ Old Siskiyou Barn presents the following events: Dave & Tami Marston Singing for Our Lives, a special Women's History Month presentation on Sat. March 2nd at 8pm, Tickets \$12; Maureen Thompson Phillips Classical Piano featuring Fanny Mendelssohn's Das Jahr, on Fri. March 8th at 8pm and Sun. March 10 at 3pm, Tickets \$14; and Harp & Hearth on St. Pat's with Molly McKissick in a celebration of Irish music and culture on Sun. March 17 at 3pm, Tickets \$15. (541) 488-7628
- ♦ St. Clair Productions presents Steve Gillette and Cindy Mangsen in concert on Saturday, March 2 at 8pm at the Unitarian Center, 4th and C Streets, Ashland. This husband and wife team of singers/songwriters and musicians have separate reputations and musical histories, but together they are pure magic. Tickets are \$12/\$14/\$7 and are available at CD or Not CD and Music Coop in Ashland. (541) 535-3562 or www.stclairevents.com
- ♦ St. Clair Productions presents Karan Casey, former lead singer with the Celtic group Solas, in concert on Saturday, March 9 at 8pm at the Unitarian Center, 4th and C Streets, Ashland. Casey is known for her exceptional vocal range (two and a half octaves) and the emotional resolve she brings to her songs. Tickets are \$15/\$17/\$8 and are available at CD or Not CD and Music Coop in Ashland. (541) 535-3562 or www.stclairevents.com
- ♦ Chamber Music Concerts presents the 4th event of the Odyssey Series, The Arditti String Quartet, on Friday, March 15 at 8 pm in the SOU Music Recital Hall in Ashland. The internationally acclaimed Quartet will perform works by Berg, Dutilleux, Beethoven and Janacek. (541) 552-6154
- ♦ Music at St. Mark's presents a program of music for brass quintet and organ on Sunday, March 17 at 3pm. The SOU Brass Quintet includes Bruce Dresser and Larry Hudson, trumpets; Dr. Cynthia Hutton, horn; Dr. David McKenzie, trombone; and Mike Knox, tuba. The organ, played by Dr. Margaret Evans, will combine with the quintet on several pieces. This free concert is at St. Mark's Episcopal Church 5th and Oakdale, in Medford. (541) 858-8037
- ◆ The Jackson County Community Concert



Davis and Cline Gallery's *BIG ART* show in Ashland will include this six-foot by eight-foot mixed media piece by Dan Mish, "I Saw Flowers in the Dream."

Association continues its Great Artists Series on Saturday, March 9 at 7:30pm in the South Medford High School Auditorium with Frula, the sensational central European folk dance troop who provide a colorful and graphic link with the past. (541) 734-4116

- ◆ The Rogue Theatre in Grants Pass presents Charlie Musselwhite and John Hammond on Friday, March 15 at 8pm. Tickets at door \$25/advance \$23. (541) 472-1316 or www.roguetheatre.com. See Spotlight, page 13, for more details.
- ♦ James Kline and David Rogers will present a program of classical guitar solos at the First Congregational Church, 717 Siskiyou Blvd. In Ashland on Sunday, March 3 at 3pm. Tickets are available at the door and are \$10 general and \$5 for children under 15. The concert is presented in part by the support of the Jefferson Classical Guitar Society. (541) 482-1981

Exhibits

- ◆ Schneider Museum of Art presents *Digital Frontiers: Photography's Future* at Nash Editions from March 8 through April 20 with an opening reception on March 7 from 5 to 7pm. (541) 552-6245
- ◆ Davis and Cline Gallery in Ashland presents only three paintings in its March show entitled BIG ART from March 1 to 30 with an opening reception on March 1 from 5 to 8pm. The three paintings are by three local artists, Janice Gabriel, Dan Mish, and Sam Gimbel. (541) 482-2069 or www.davisandcline.com
- ♦ The Living Gallery presents its annual Women at The Living Gallery show during the month of March, celebrating Women's History Month. Opening reception is on 1st Friday, March 1, from 5 to 8pm. Features two new artists to the gallery: abstract monotypes and monoprints by Barbara Bouman Jay, of Southern California, and Nancy Wilkins, of Portland, Oregon. Also features new ceramic animals of Carolyn Crowley Rice, and spirit

- masks by Lexi Z. Located at 20 S. First Street, downtown Ashland, up and across from the Ashland Springs Hotel. (541) 482-9795 or www.thelivinggallery.com
- ♦ Jackson County Courthouse features local artwork through May 31. This work was juried and selected by employees of Jackson County, Rogue Gallery & Art Center, and the Arts Council of Southern Oregon. A map is available at the courthouse for a walking tour. (541) 772-8118

Other Events

- ◆ The Hamazons present A Huge Extravaganza of Tremendously Funny Women, an evening of comedy and improvisation on Sat. March 16 at 8pm at the Center Stage Theatre on the Southern Oregon University campus. The performance is co-sponsored by the SOU Women's Resource Center. The group will be joined by WYMPROV! Four crazy, funny and daring women from Eugene. Tickets are \$14 at Heart & Hands, 255 E. Main St., Ashland. Student tickets are \$7 at SOU Raider Aid. A portion of the proceeds will benefit the SOU Women's Resource Center. (541) 488-4451
- ♦ Coffee and Art Walk will take place on Saturday March 9 from 10am to 12noon on A Street between 4th and 5th Streets in Ashland. Sponsored by the five A Street Art District galleries, the monthly event features special exhibitions, artist lectures, demonstrations, discussions and, of course, refreshments. The five galleries are: Aalto Gallery, 552 A Street; Davis and Cline Gallery, 525 A Street; Gallery Living Colors, 500 A Street; JEGA Gallery, 625 A Street; and Studio A.B., 621 A Street (541) 482-2069

KLAMATH FALLS

Theater

◆ Ross Ragland Theater presents the family classic *Peter Pan*, March 1-9 with an all local cast. Then, on March 15, Ross Ragland presents

Lazer Vaudeville on March 15. This show combines high tech laser magic with the traditional art of vaudeville to create an original theatrical production. Then, on March 19, the theater presents Dancing on Common Ground. Common Ground enjoys the resurgence in popularity of Irish step dancing, one of the oldest forms of dancing. (541) 884-LIVE

◆ The Linkville Players present eight performances of *The Butler Did It*, a comedy that spoofs classic English mystery plays. March 15 through April 6, 8pm at the Linkville Playhouse, 201 Main Street. Tickets \$6 to \$10. (541) 882-9907

Music

♦ The Klamath Community Concert Association presents Frula, a folk dance company of 24 dancers and 7 musicians at the Ross Ragland Theater on March 10. Tickets \$24. (541) 883-8325 or (541) 882-6041

Exhibits

◆ Two Rivers Village Arts, 414 Chochtoot St. in Chiloquin presents the work of local artists from Chiloquin and rural Klamath County. Regular gallery hours are 10:30am to 5:30pm, seven days a week. (541) 783-3326

UMPQUA VALLEY

Theater

◆ A Rodgers and Hart Revue at the Betty Long Unruh Theatre on March 8-31. Call for performance schedule. (541) 673-2125.

Music

- ◆ Umpqua Symphony Association presents Eugene Symphony with Olga Kern, Pianist on March 1 at the Umpqua Community College Jacoby Auditorium. (541) 672-4320
- ◆ Umpqua Chamber Orchestra and Umpqua Community Chamber Choir performs on March 5 at 7:30pm at the First Presbyterian Church. (541) 440-4691
- ◆ Portland Youth Conservatory Orchestra performs on March 8 at 7:30pm at the Umpqua Community College Jacoby Auditorium. (541) 672-4320

Exhibits

- ◆ Deer Creek Gallery continues its presentation of paintings by Bill Seebert through March 2. Also at the gallery: paintings, pastels, ceramics, sculpture, and textiles. Located at 717 SE Cass Ave., Roseburg, hours are Wed-Fri 11:30am to 5:30pm and Sat. 10am to 3pm. (541) 464-0661
- ◆ Douglas County Teachers Art Show at the Umpqua Community College Fine Arts Gallery, March 1-31. (541) 440-4691

OREGON & REDWOOD COAST

Theater

◆ Little Theatre on the Bay continues its presentation of *The Pirates of Penzance*, a musical directed by Teri Bond, through March 3, Fri.

CONTINUED ON PAGE 33



RECORDINGS

Kurt Katzmar

Classical World Café

WHERE'S THE REST OF THE

WORLD WHEN IT COMES TO

CLASSICAL MUSIC?

iven that the Classics & News Service's sibling at JPR, the Rhythm & News Service, proudly programs shows like *The World Café* and *The World Beat Show*, showcasing music from places you have to get out your Rand McNally to locate, I worry sometimes that the music we play on Classics is too Euro-centric.

Worse than that, I've even brooded

about what we usually think of as classical music being too Vienna-centric (wienerzentrisch?), since Beethoven, Brahms, Bruckner, Haydn, Mahler, Mozart, Schubert, Strauss, Strauss, and Strauss all spent the lion's

share of their musical careers in that imperial city. Even today, central Europe seems to have the classical music world in a full Nelson wrestling hold. My favorite band, the Cleveland Orchestra, recently felt the need to replace one Austro-Hungarian conductor, Christoph von Dohnányi, with another, Franz Welser-Möst, even though there are scores of eminently qualified music directors right here in the USA.

Oh sure, we play classical music from the British Isles, France, Spain, Italy, Scandinavia, Russia and other Slavic countries, and of course, our own country, but let's face it, it's still European. On Rhythm and News, my colleagues are playing Laura Love, the Nebraska-born, multi-ethnic, Afro-Celtic singer of Middle East and Appalachian music who can sit in all the seats at the World Cafe at the same time. They're playing Baaba Maal, the Frenchspeaking Senegalese musician whose guitar sounds Cuban and whose band sounds Arabic, or maybe Indian. So where's the rest of the world when it comes to classical music?

It's Baaba Maal who has put my mind at ease. On the January night that I heard him and his marvelous acoustic string band at one of SOU and JPR's *One World* concerts, I dreamed that Maal, dressed in white tie and tails, was seated at a grand piano on a classical concert stage. He was playing vaguely familiar music, with both Latin and African-American spiritual flavors, and then he turned and winked at me. When I woke up and rummaged in the JPR music library the next morning, I discovered what I had known all along: classical music *is* world

music.

Looking for gentle music to begin the morning, I picked up a Channel Classics disc (CCS 2291) with Italian lute sonatas; the lutenist was Toyohiko Satoh. Later, a Bach partita, perhaps: Jean-Jacque

Kantorov on violin, with chamber group conducted by Toru Yuki (Denon 74485); all six partitas played on piano by Zhu Xiao-Mei (Mandala 4958). Looking for Fritz Kreisler violin miniatures, do I first find Isaak Perlman, who isn't from Vienna, either? No, it's Takako Nishizaki, with pianist Jenö Jandó (Naxos 8.550306). How do those two communicate with each other when they're performing? In Hungarian? Japanese? When playing classical music, there is no need for either, I suspect.

But we know all about the excellence of Asian musicians, the Zubin Mehtas, Midoris, and Seiji Ozawas. What about those World Café classical composers? Laura Love, meet William Grant Still. Baaba Maal, meet Louis Moreau Gottschalk.

Mississippi-born Still (1895-1978), of African, Scotch-Irish, Spanish, and Native American ancestry, was one of the first African-Americans to write successfully in the classical genre of symphonies, chamber music and opera. The variety of styles he worked with is astonishing—cowboy songs, Creole dances, ancient Inca melodies, lyrical Romantic harmonies, and classical orchestrations. Much of his work is on Koch International Classics discs (try Koch

3-7084-2, Africa: Piano Music of William Grant Still) or New World discs (try Videmus' Still collection on New World 80399-2).

Louisiana-born Gottschalk (1829-1869), of German and Creole ancestry, was the first, and possibly the last, pan-American composer and pianist. He performed frequently outside the U.S. and also lived in the Caribbean and South America for extended periods. His music is as Afro-Cuban as Baaba Maal's. Check out Gottschalk's piano music for four hands on the Nimbu label or A Gottschalk Festival on the Essex label, with his "Montevideo" Symphony played by the—I'm not making this up—Vienna State Opera Orchestra.

Classical music is world music. Beethoven knew this when he wrote deathless music, music that is played or performed somewhere in the world at every moment of every day, to Schiller's words:

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt! (You millions, I embrace you. This kiss is for the whole world!)

Kurt Katzmar hosts *First Concert* on the Classics & News Service of Jefferson Public Radio, each weekday morning from 7 a.m. to noon.

FEEDBACK

Letters to the Editor

The article by Lara Florez on Bad Art in the January issue ["Bad Art Takes Flight"] was very entertaining and quite provocative... she must have a sense of humor. Why does it raise the hackles on the back of my neck?

Mr. Ed Polish and his collection of kitsch art is his own business. More power to him. It is bad enough that we have Bad Art in every nook, corner and cranny of America. Do we need to have it rubbed in our faces? Kitsch art packaged for mass acceptance can be dismissed as commercial eye candy.

Kitsch: glossy insipidity in art, usually marked by surface and technical skill.

When I taught at College of Marin in the early seventies a young student was bewildered by my kitsch lectures. She thought I was saying "kitchen art" and was trying to find Bad Art in the kitchen. There's plenty of it there.

And old saying about such art goes, "If you paint a picture of a little girl to sell and it doesn't, paint a dog next to the little girl—if it still doesn't sell, paint a bandage on the dog's paw." Awww!

I will admit that some of the so-called avant garde should also be viewed with suspicion, or even a guffaw. High end contemporary art is akin to the fashion business—full of buzz, hype, rumor, celebrity association, product placement and promotion much more important to the success of the artist than the quality, originality or meaning of the work itself.

Oscar Wilde could have been speaking of the art world when he stated that "fashion is so intolerable that it must be changed every six months."

It's obvious that Bad Art added to all the above makes a big mess of nothingness, and further confuses the buyer or patron of art.

The fact remains that there are many gifted and committed artists who never gain the recognition they deserve. Robert Flynn Johnson, curator of prints at the California Palace of the Legion of Honor confirmed the above and added that there is a dearth of collectors with enough insight and confidence to patronize those

artists. He added, "That what works is what always works in America. People buy what is advertised and hyped as *new*."

Earlier-in Whistler's time-there were Bergeron, Dante Rossetti and others who painted sentimental and lyrical ladies. For a long time it was labeled Bad Art. Now it is making a renaissance. Also, a Norman Rockwell retrospective is being held at the Guggenheim Museum as I write this.

New York critic Mark Stevens says of the Rockwell exhibit, "One important factor is that many of today's art historians are less interested in art than in history, especially social history. Another important factor is simply the desire of many art historians to celebrate pop kitsch and disturb the highfalutin view."

Stevens notes, "...the main reason for this Rockwell resurgence is the current uncertainty about how to value art—and the cultural unwillingness to make distinctions of quality."

The critic writes, "The trouble with overvaluing Rockwell is that doing so diminishes our sense of what achievement consists of."

George Moore once said, "It does not matter how badly you paint so long as you don't paint badly like other people."

Ora pro nobis fine art painters.

Gwen Stone Montague, CA

Thoughtful letters to the editor are heartily encouraged and should be e-mailed to ealan@jeffnet.org, or sent via traditional mail to Eric Alan, Editor, Jefferson Monthly, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520. The editor reserves the right to edit for length or content.





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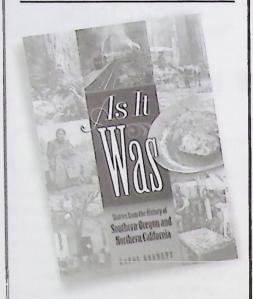
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As Heard on the Radio!



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AS IT WAS

Carol Barrett

Hoboes

oboes rode the rails long before the Hgreat depression but during the 1930s their numbers increased. They were young or old, talkative or loners, healthy or sickly but almost all of them were dirty and ragged. The hobo would carry around his worldly goods in a knapsack, suitcase or cardboard box. A well-equipped hobo might have soap, a change of socks, blankets, razor blades, pins, canned sardines, forks, can opener, salt, pepper and sugar. Hobo jungles lined sections of the rail track and were made up of cardboard boxes, scraps of lumber and occasional sheets of tin. A departing hobo would leave his shelter for the next comer. There would also be tin cans and other treasures hanging from nails or tree branches.

The brotherhood of hoboes helped each other. A can of mulligan stew cooking over an open fire would be shared with anyone adding an onion or potato to the pot.

There was a law which made train riding illegal but it was rarely enforced if hoboes were not unruly.

Source: Fair By Eleven, Hagan Moore

Free Veal

Hornbrook, California was a stop-off for hoboes traveling the freight trains. Bernice Pinkham remembers one time when a man knocked on their door asking for food.

Dinner was then the meal in the middle of the day. On this day Bernice's mother had cooked a veal roast for dinner which she sat down in front of her husband to carve. "What kind of meat is that?" he asked. When informed that it was veal, he roared, "Veal? I hate veal!"

It was at this point that the hobo knocked at the door wanting food. Bernice's father grabbed a paper bag, put the roast in it and added a loaf of bread on top.

Needless to say the hobo was overwhelmed and must have gotten several meals from the roast as well as sharing it -66

THEY WERE NOT CONSIDERED

DANGEROUS, BUT SIMPLY OUT-OFLUCK MEN.

with others. The cook was probably less pleased.

Source: Siskiyou Pioneer, 1992

More Hobo Meals

Nontague, California was another stop off place for hoboes traveling the trains. They would knock on doors and ask for food in exchange for work. They were not considered dangerous, but simply out-of-luck men. They soon learned where they could get a handout and the word spread.

One favorite meal began at the Mount Shasta Mill where they could always count on a bit of flour. The next stop would be the Montague Creamery for milk and maybe some butter. With luck someone might produce and egg or two. Pancakes would be made down in the hobo jungle at the railroad tracks.

Many successful and wealthy men spent the depression years traveling the rails.

Source: History of the Reichman Family

Ш

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book Women's Roots and is the author of JPR's book As It Was.

ARTSCENE

From p. 29

and Sat. 8pm and Sun. 2pm. (541) 756-4336 or www.coos.or.us/-ltob

Music

- ♦ The Brookings' 2002 Friends of Music Concert Series presents Vadim Gluzman, Violinist and Angela Yoffe, Pianist for their second concert of this new season. Concerts are held at the Calvary Assembly of God Church, 518 Fir St., Brookings. Tickets \$12/\$2. (541) 469-4243 or (541) 412-0803
- ◆ Oregon Coast Music Association in Coos Bay presents Portland Youth Philharmonic on Saturday, March 9 at 7:30pm at the Southwestern Oregon Community College Performing Arts Center. (541) 267-0938

Other

♦ The annual Aleutian Goose Festival will be held this year from March 22-26 in Crescent City, where virtually the entire world's population of the geese spend six weeks. 80 bird and nature excursions, ocean and harbor voyages, and many other events. (800) 343-8300 or (707) 465-0888. www.redwoodlink.com/soar.

NORTH STATE CALIFORNIA

Theater

♦ Shasta College Center for Fine Arts and Communication presents Shakespeare's tale of magic, love, and redemption as a Mainstage Production: *The Tempest*. Opens March 14 at 8pm. Also March 15,16,20,21,22,23 at 8pm and March 17 at 2pm. Tickets \$6/\$4. (530) 225-4761

Music

- ♦ Humboldt Arts Council presents Saturday Nights at the Morris Graves, in the Performance Rotunda of the Morris Graves Museum of Art, 636 F St., Eureka. Features this month include: Mar. 2/Arts Alive! North Coast Chamber Players; Mar. 9/Poetry by Amy Stewart; Mar. 16/Alex Candelaria Jazz Trio; Mar. 23/Hal Lepoff & Friends from Southern Humboldt; Mar. 30/Chamber Readers & Middle Eastern Dance with Elena Bell. For all performances other than First Sat. Night Arts Alive! tickets are available at the door. (707) 442-0278
- ♦ Mount Shasta Concert Association presents Stanford Woodwind Quintet on Sunday, March 18 at 7:30pm at College of the Siskiyous, 800 College Ave., Weed, CA. (530) 938-5373 or (530) 926-4468
- ♦ Shasta College Center for Fine Arts and Communication presents Shasta Symphony Orchestra Concert: Mozart's Requiem & Other Mozart Surprises on March 3 at 3:15pm Dr. Richard Fiske, conductor and piano soloist. Tickets \$10/\$9. (530) 225-4761
- ♦ Shasta College Center for Fine Arts and Communication presents Community Jazz Band



LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

Concert on March 27 at 7:30pm Free! (530) 225-4761

Exhibits

- ◆ Redding Museum of Art and History presents A Case for Collecting: The History of the Redding Museum's Basket Collection through Summer 2002. (530) 243-8850
- ♦ The Ferndale Arts Cooperative gallery is located at 580 Main Street in the Victorian village of Ferndale and is open daily from 10am-5pm. (707) 786-9634.
- ♦ Shasta College Center for Fine Arts and Communication presents ART Show: Brian Yoshimi Isobe: Selected Paintings and Drawings. Opens March 4, through April 15. In the Art Gallery, Building 300. Free and open to the public. (530) 225-4761

Other Events

♦ North Valley Art League continues its presentation of their 18th Annual National Juried Art Show through March 2. The gallery is located at 1126 Parkview Ave. in Redding and hours are 11am to 4pm Tues.-Sat. (530) 243-1023

EUGENE

◆ Café Paradiso presents Karan Casey, former lead singer with the Celtic group Solas, in concert on Sunday, March 10. She's touring with accordian virtuoso Niall Vallely and guitar wizard Robbie Overson. Tickets \$17.50, at Café Paradiso & the EMU Box Office. For info, mmeyer@efn.org.



Featuring the very best of Musical Theatre from Broadway to the London West End. With your host Herman Edel

Saturdays 5:30-7:00 pm on JPR's

CLASSICS & NEWS SERVICE





Molly Tinsley

To Bleed or Not to Bleed

f the characters who die onstage in Shakespeare's tragedies and histories, only a handful escape the potentially messy stab or slash of a blade. Gertrude swallows poison, for example, Desdemona is smothered, and Cleopatra suffers the prick of an adder's fang, while Lear expires from an excess of grief. For the rest, directors most often do what the

Elizabethans must have done: perhaps daub this dagger or that sword with something crimson, but generally leave the bodies' blood to the mind's eye. For blood onstage must make a statement; as one director friend puts it, "you can't just have little

bits of red here and there." And making a statement with a gooey, gaudy liquid risks accident, loss of control. Actors can slip on it; it can squirt out onto the audience, incurring dry cleaning bills. In fact, that is why we have red silk-like those yards of it that spilled from the dying Boy in Henry V two years ago, swelling horror at his inno-

The upcoming OSF season offers three of Shakespeare's bloodiest plays. It's not just that their actions deliver piles of dead bodies. Titus Andronicus. Julius Caesar. and Macbeth are so blood-soaked in language and theme that in at least two cases. their directors have taken the plunge into realistic representation. The costume shop here has been testing fabric for months, in quest of fibers that will release bloodstains overnight, while some mad scientist has been concocting different formulae for water-soluble stage blood. I understand that the thirty-some gallons of relatively thin fluid produced for Macbeth will lend themselves to being smeared over everyone onstage, whereas a thicker, drip-free gore has been created for Julius Caesar, to keep it from spreading beyond the hand-washing

thing yet about the blood in Titus Andronicus, but violence is so much the raison d'etre of this piece of early Shakespeare that it's hard to imagine anything but a loud, graphic statement there as well. With nine onstage deaths by the blade and the lopping of a hand, not to mention a rape along with a hands-andtongue amputation behind the scenes, the

> play relentlessly rips apart the human body. Take the blood out of it, and what is left?

> If the gory details of Titus suggest a young playwright shooting for popular success, they also begin to explore the meanings of shed blood, which

Shakespeare will map more fully in Julius Caesar and Macbeth. The play begins with Titus' triumphant return to Rome leading the conquered Goth queen Tamora and her retinue. His first order of business is the burial of his own fallen sons, a ritual that requires the dismemberment and sacrifice of "the proudest prisoner," Tamora's eldest. Tamora pleads in vain for the life of her boy, who, she argues, was only acting valiantly in his country's cause. If fighting for king and commonwealth be worthy in a son of Rome, why should her son be slaughtered for the same behavior? But Titus sticks to his rules-your son's blood to appease mine. The boy is killed, and the action devolves into an exchange of atrocities, accelerated by the bloodthirsty Vice, Aaron, but masquerading as righteous, or rite-ous, revenge.

Titus' burial rites and the conventions of revenge belong to the primitive morality of war, which sanctions the killing of humans as long as they are defined as the enemy, them. In the world of Julius Caesar, shaken by civil unrest, the morality of shedding blood gets more complicated. In fact, the paradox touched on in Titus-what feels like slaughter to them is our ritual of jus-



ONLY A HANDFUL ESCAPE

THE POTENTIALLY MESSY

STAB OR SLASH OF A BLADE.

cent slaying by the French. of the conspirators. I haven't heard anytice-epitomizes the moral ambiguity of this later Roman play. Whom are we supposed to side with, the colossal victim Caesar, his loyal sidekick Antony, or the broodingly honorable Brutus, who elaborately rationalizes the spilling of friendly blood? Brutus buys into the conspiracy against Caesar by framing his assassination as sacrifice, not butchery. "Let's kill him boldly," he says, "not wrathfully. Let's carve him as a dish fit for the gods, not hew him as a carcass fit for hounds.... We shall be called purgers, not murderers." The finishing touch to this strangely twisted vision comes as he persuades the conspirators to bathe their hands in Caesar's blood, insisting that bloody hands will become emblems of hearts full of pity. Later Antony will counter this version of blood with his own, forcing us to focus on the streaming holes in Caesar's body, each one a mouth crying treason.

While Brutus struggles to justify the killing of a friend, Macbeth stumbles immediately into the abyss of unjustifiable murder. The opening report of Macbeth's performance in battle smokes with "bloody execution"-he slashed the traitor MacDonwald in half vertically, cut off his head, then, as if correcting Brutus' idealized fantasy, continued to kill with the merciless energy of one who meant to "bathe" in his "victim's wounds." For butchering them, he is richly rewarded. But then baited by the witches and urged on by his wife, he misapplies this single great skill of his, spilling blood, by turning it against the highest ranking one of us, his king. Not surprisingly, the warrior Macbeth's early deliberations before the murder expose a superficial morality based on the probability of being caught and the consequences. It's after this deed that he begins to rivet our attention, even our empathy. For unlike the intellectually facile Brutus, Macbeth cannot convert the shed blood to any lofty purpose. With each succeeding murder, it remains what it should be, the source of guilt and horror, and finally the death of his soul.

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

POETRY

BY CAROLYN REYNOLDS MILLER

All Night at the Circus

For the hundredth time, the trapeze artist takes the girl's bare feet in his hands and murmurs, jump.

She has jumped from so many windows always just as the firemen vanish into the net into the siren. O

how she envies the gypsy dancer collapsed in smoke, shadowy firemen jangling in her tambourine.

Down one spotlight blank as a wall an aerialist is sliding away from his lover. He wears spiked shoes—proper attire he thought for scaling a bedroom, a girl in sequined slippers poised for the muscular swing of the elephant's trunk.

Nights of Cabiria. Twenty clowns scramble out, the saddest hops onto a scooter, the sky gets lighter, a late customer looks up to see who has wrung the heart of a stranger.

> Drum roll for the trumpets drum roll for the stunt girl, hands that smell of sawdust and hemp rough-and-tumble under the spell of the lamp.

Almost dawn, and the drummer can't find the tent flap. Barefoot, the bareback rider invites the lion into her cage, his paw brushes satin, his mouth desires feathers, skin the color of peaches.

Yes, yes, she says, but not now while the sky is feeding the hungry apricot petals.

How lonely the cook must be in the kitchen
the musician prowling
the lion rehearsing, striking
the triangle's most poignant
and unstable note
men and women on hands and knees folding up
canvas and stakes, dismantling
the circus.

Carolyn Reynolds Miller was born in Walla Walla, Washington, and attended American University in Washington, D.C., before returning to the Northwest. She taught mathematics at McNary High School in Salem, OR, while her children were growing up. Her poems have appeared in many journals, including Colorado Review, Cutbank, Ironwood, The Malahat Review, and Poetry Northwest (which awarded her the Helen Bullis Prize), and in the anthology Millennial Spring: Eight New Oregon Poets (Cloudbank Books). This month's poem appears in her collection Rising & Falling (Lynx House Press, 2001), and is used with permission of the author. Miller and her husband Greg spend their time in Salem and at the Oregon Coast.

Writers may submit original poetry for publication in the Jefferson Monthly.

Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon, Jefferson Monthly poetry editors
126 Church Street
Ashland, OR 97520.
Please allow two to four weeks for reply.

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Jefferson Monthly Classified Ad Order

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All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the April issue is March 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

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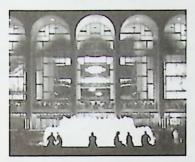
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War and Peace (Prokofiev - Broadcast Premiere	March 2
Rigoletto (Verdi)	March 9
Parade (Satie), Les Mamelles de Tirésias (Poulenc L'Enfant et les Sortileges (Ravel)	
Luisa Miller (Verdi) - New Production	
Madama Butterfly (Puccini)	March 30
Falstaff (Verdi)	April 6
Sly (Wolf-Ferrari) - Broadcast Premiere	April 13
Lulu (Berg)	April 20

Saturdays at 10:30 a.m. on CLASSICS & NEWS SERVICE





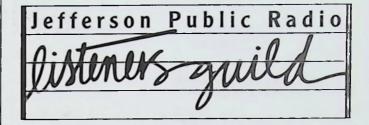
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You're invited to the JPR Listeners Guild

Annual Meeting

Have coffee with members of the Board, Regional Representatives, and Jefferson Public Radio staff members. Make your comments about the programming and operations of Jefferson Public Radio. Hear a review of this year at the station and plans for the future.

Thursday, March 7, 2002
7:00 pm - 9:00 pm
Ford Community Room
Douglas County Library
1409 NE Diamond Lake Blvd
Roseburg, Oregon 97470

Call the station at (541) 552-6301 for directions.

Meeting Agenda

- Comments from listeners
- · State of the Station reports
- · Election of Officers

The public is invited to visit with the JPR Listeners Guild / JPR Foundation Board of Directors and members of the JPR staff.



ANNOUNCING NEW PROGRAMS:

► \$10 REFERRAL REWARDS

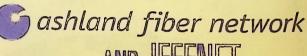
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